

Amateur Photographer



Three-way adventure
Travels with a **DSLR**, **mirrorless**
and **medium format film camera**

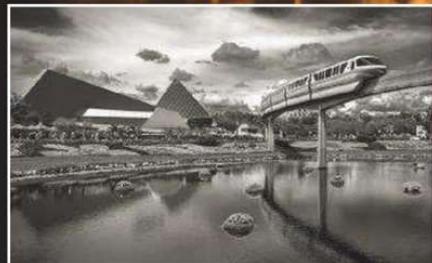
Master manual

Say goodbye to auto, hello
to **more creative shots**

- Expose for impact
- Manual focus secrets
- Better flash shots

Coupled rangefinders

John Wade's guide to
these collectable cameras



Extreme b&w

Add punch to mono shots
in Camera Raw – **Martin
Evening** shows how

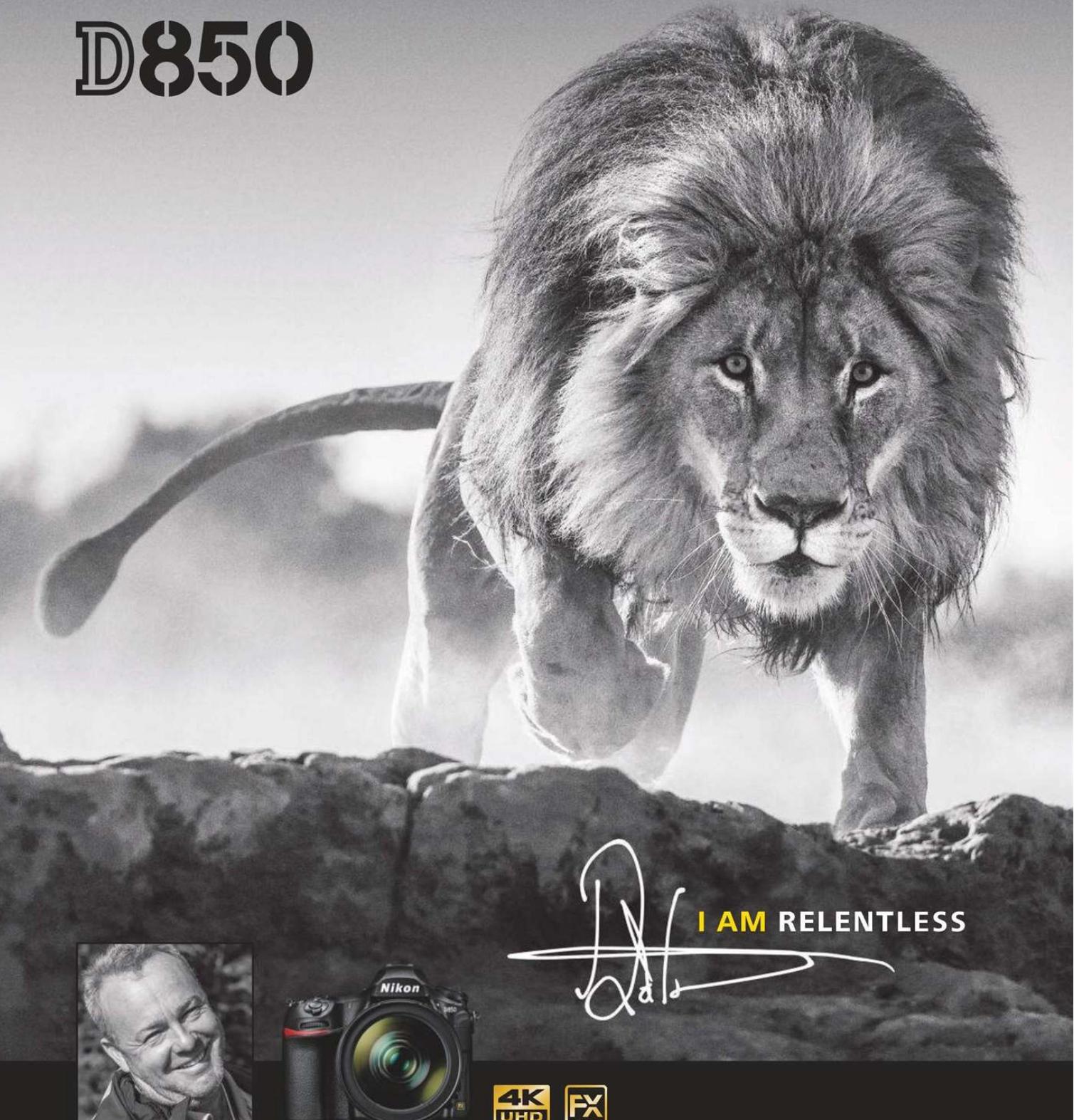
Passionate about photography since 1884

Europe's best nature photos

The winners of
**EISA Maestro
2018** revealed

PLUS Gitzo backpack on test • Dermot Morgan • The curious Mercury I & II

D850



DAVID YARROW INTRODUCES THE NIKON FULL FRAME D850.

To launch the new Nikon D850, master wildlife photographer David Yarrow was given the creative freedom to capture the image of his lifetime, shot on the D850. Thanks to the powerful combination of the 45.7MP FX format back-side illuminated CMOS sensor and the speed of 9*fps shooting, he could tell a story like never before.

With ISO 64 to 25600, 153-point AF, 8K time-lapse** and full frame 4K UHD video, now you too can capture your masterpiece. David is passionate about wildlife conservation, and is the affiliated photographer of the Tusk Trust Foundation. To find out more about the D850, and David's story, visit www.nikon.co.uk

*Requires the optional MB-D18 Multi-Power Battery Pack, EN-EL18a/b battery, BL-5 battery cover and MH-26a charger.
**Requires Interval Timer settings and 3rd party software.





In this issue

8 First Look

Michael Topham takes a closer look at Panasonic's latest premium compact camera, the Lumix LX100 II

12 Take full control

Modern cameras are very clever but sometimes manual exposure, focusing and flash is still the best option. James Abbott gives a manual masterclass

18 On the wild side

This year's EISA Maestro competition was on the theme of nature – here are the stunning winners

28 When Harry met

Harry Borden looks back on photographing *Father Ted* star Dermot Morgan

32 Extreme black & white

Want a bolder b&w look, including infrared effects? Martin Evening shows how to make your conversions sing using Photoshop's Camera Raw

38 Chicago on my mind

What happens if you take three different systems – DSLR, large-format and mirrorless – with you on a city break? The pictures justify the effort, as David Clapp finds out

44 Cool couples

John Wade takes us into the fascinating world of coupled rangefinder cameras

Regulars

- 3 7 days**
- 24 Reader Portfolio**
- 30 Inbox**
- 48 Accessories**
- 49 Tech Talk**
- 66 Final Analysis**



A lot of AP readers will be able to identify with the title of one of Hitchcock's classic movies: *Dial M for Murder*. If trying to get to grips with Manual mode on your camera, or manual focus on your lens, has left you too wanting to murder somebody, fret not. Our regular technique sage, James Abbott, has penned a guide to using manual exposure, focus and flash settings. M doesn't

stand for Macho, either, so don't feel compelled to sacrifice semi-auto modes, but it's worth reading if you want to take full control of your camera. Other highlights include David Clapp's experience of using three very different camera systems on a trip to Chicago, Martin Evening's guide to getting dramatic black & white conversions, while film guru John Wade looks at the joys of rangefinders. A diverse mix! **Nigel Atherton, Editor**

JOIN US
ONLINE

Amateur
Photographer

amateurphotographer.
co.uk



Facebook.com/Amateur.
photographer.magazine



flickr.com/groups/
amateurphotographer



@AP_Magazine



amateurphotographer
magazine

ONLINE PICTURE OF THE WEEK

© MICHELLE YORKE



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

White-faced scops owl

by Michelle Yorke

Fujifilm X-T1, 56mm, 1/480sec at f/1.2, ISO 200

THIS image of a white-faced scops owl was uploaded to our Facebook page. It was taken by photographer Michelle Yorke. She tells us, 'I took this shot of a white-faced scops owl during my visit to a photography show in Lincoln. This gorgeous bird was

the centre of attention on the day. I used my Fujifilm X-T1 with my favourite optic, the fast Fujifilm Fujinon XF 56mm f/1.2 R prime lens, using aperture priority. I then used Alien Skin software to edit my photographs from the day and added a texture to this image.'

PermaJet
PROFESSIONAL INKJET MEDIA



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@ti-media.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

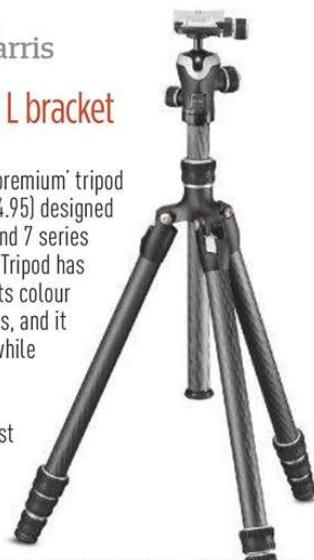
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

NEWS ROUND-UP

The week in brief,
edited by Geoff Harris

Bespoke tripod and L bracket for Sony Alphas

Gitzo has introduced a new 'premium' tripod (£909.95) and L bracket (£174.95) designed specifically for the Alpha 9 and 7 series cameras. The Traveler Alpha Tripod has carbon fibre legs and head; its colour scheme matches the cameras, and it can hold up to 10kg of gear while folding down to just 43cm. Meanwhile, Gitzo claims the L-Bracket Alpha is the lightest of its kind on the market, weighing a mere 77g. See manfrotto.co.uk/gitzo.



New range of XQD cards from Delkin

Delkin Devices has announced a range of 64GB, 120GB and 240GB XQD cards, as used by the new Nikon Z6 and Z7, available in October. They are designed for high-speed continuous shooting, offering a maximum read and write speed of 400MB/s, and are Version 2.0 compliant. Delkin is also offering to replace any malfunctioning card as part of a built-in insurance policy, with each card getting its own serial number. Prices to be confirmed.



Lake District calendar competition

The Heart of the Lakes cottage company is seeking the finest images of the Lake District, captured in all the seasons, for its latest calendar project. 'The idea is to showcase how beautiful the Lake District is across the year, with a particular focus on the areas around Ambleside, Buttermere, Keswick, and Wasdale,' said a spokesperson. Entries for its 2019 calendar must be in before 10 November 2018, and you can enter online for free at bit.ly/lakesphotocontest.



Dedicated followers of fashion

The London College of Style has launched a new fashion photography course, focused on work placements and job opportunities. The course was created following focus groups with some of London's emerging fashion photographers, to find out what skills they lacked and most wanted. Assignments will include photographing designers at London Fashion Week and working to industry briefs on photoshoots. The next course is in January 2019. See londoncollegeofstyle.com.

Win big with wedding shots

The second International Wedding Photographer of the Year contest is now open for entries from both amateur and professional shooters. The total value of the prizes is US\$30,000, which includes more than US\$3,000 cash and a Nikon D850. Two new categories are included, film photography and engagement/non-wedding day, and there are some big-name sponsors and judges from all over the world. See iwpoty.com.



BIG
picture

Major new Cindy Sherman show announced

A MAJOR retrospective of world-renowned photographer Cindy Sherman will be exhibited at the National Portrait Gallery next year. Sherman's groundbreaking series, 'Untitled Film Stills', 1977-80 (the above picture is from this series), is set to be part of the display, which is being shown for the first



time in the UK. Around 180 works from international public and private collections from Sherman's 40-year-plus career, as well as images never before displayed in a public gallery, will make up the rest of the show.

Starting in June 2019, the exhibition will be accompanied by a fully illustrated publication reproducing all the works in the exhibition, as well as offering a guide to Sherman's career to date. For more details, visit npg.org.uk.

Words & numbers

This moment has been, it has been precious, I felt it as precious and I made this image

Jeanloup Sieff
French photographer (1933-2000)

\$5.1 billion

Value, in US dollars, of the global digital camera market by 2022



Nikon's latest Nikkor 500mm f/5.6 super-telephoto lens weighs only 1,460g

Compact 500mm f/5.6 Nikkor released

 NIKON has announced the AF-S Nikkor 500mm f/5.6E PF ED VR, a new lightweight super-telephoto prime lens designed for its FX format full-frame DSLRs. Reduced weight (and cost) is a big selling point of the new lens, which is aimed at photographers of wildlife and sports as well as other users who don't need a heavyweight telephoto prime with a price tag to match.

'The size of this lens has been greatly reduced, with a maximum diameter of 106mm and length of 237mm,' says Nikon. 'Its weight at approximately 1,460g is roughly the same weight as the AF-S Nikkor 70-200mm f/2.8E FL ED VR; other 500mm lenses normally weigh more than 3,000g.' The new lens also

comes in at about £6,000 cheaper than the Nikkor 500mm f/4.

Key to the size and weight reduction is the inclusion of a Phase Fresnel (PF) lens element (this technology is named after the 19th-century French physicist, Augustin-Jean Fresnel, who originally developed it for lighthouses).

According to Nikon, the inclusion of one PF lens element and three ED glass elements enables extremely sharp and detailed rendering, which is well suited to higher resolution full-frame sensors. The company also claims the materials used in its new PF lens element effectively reduce PF (diffraction) flare, along with the Nano Crystal Coating on the new lens.

Autofocus speed has also been increased by making the lens elements in the focusing group lighter, while the new lens includes a VR mechanism that offers camera shake compensation equivalent to a 4.01-stop increase in shutter speed. The SPORT VR mode is especially effective when photographing fast-moving and unpredictable subjects such as birds, sporting events or when filming video, claims Nikon.

You can use the new lens with Nikon's latest Z 6 and Z 7 full-frame mirrorless cameras via an FTZ mount adapter, which has also been announced. The Nikkor 500mm f/5.6E PF ED VR lens goes on sale on 13 September for £3,699.

The lens can be used with the Nikon Z 6 and Z 7 via an FTZ mount adapter



New Polaroid analogue instant camera

 POLAROID has announced the retro-styled One Step+ instant film camera. Key features include a new portrait lens which complements the camera's standard lens, allowing users to shoot from as close as one foot away. The One Step+ also enables two photos to be combined via double exposure, and now includes a light painting feature, which turns a light source into a virtual paintbrush. Polaroid has boosted the capture functions, too. There is a 25-second self-timer function, along with a remote trigger button and a noise trigger, which can be activated by clapping your hands, for example. For ambitious shooters, manual mode enables you to take full control over aperture, shutter speed, flash intensity and photo ejection. Pricing is yet to be confirmed.



Subscribe to Amateur Photographer

**SAVE
35%***

Visit amateurphotographer.sbs.co.uk/14AW (or see p62)
* when you pay by UK Direct Debit

Nikon's Z 6 and Z 7 get positive response

 NIKON announced its new Z 6 and Z 7 full-frame mirrorless cameras on 23 August, to a generally positive response – although the decision to only include one memory card slot has proved controversial. AP spoke to two well-known Nikon users – landscape photographer Jeremy Walker and music/portrait photographer John McMurtrie – to get their initial reaction.

'This seems to be an excellent companion system to work alongside the current Nikon DSLR range,' said Walker. 'The lens adapter appears well thought out and doesn't mean current Nikon users are left out. I also love the smaller and lighter bodies, while the new Z mount will help future proof the Nikon line-up. But yes, I would like to see two card slots. I know card failure is rare but I still like two slots for instant back up.'

John McMurtrie, who has just finished touring with Iron Maiden, is less convinced of the benefits for pros. 'I'm an avid Nikon user, but for me to change to a new system right now would be a step into the unknown,' he muses. 'If



Nikon recently announced two full-frame mirrorless cameras



Jeremy Walker thinks it's a DSLR's 'excellent companion'



John McMurtrie feels it's a 'step into the unknown'

Sony had produced a poor mirrorless camera with low sales figures I don't believe Nikon would have gone down this road. From a professional viewpoint I don't see the benefits of having a mirrorless system compared to an optical

one. I have an 85mm f/1.4 lens and rarely use it at f/1.4 at concerts. It's great for portraits, but not a lot else. I also worry about the battery life as the EVF display is constantly on.'

Contact AP to let us know your thoughts.

Fast 85mm f/1.8 lens for mirrorless

 SAMYANG has launched an APS-C format 85mm f/1.8 manual focus lens for a wide range of mirrorless mounts, such as Sony E, Micro Four Thirds, Fujifilm X and Canon M. The Samyang MF 85mm f/1.8 ED UMC CS has nine lens elements in seven groups for improved optical performance, and the company claims a high-refractive and an extra-low dispersion element along with Ultra Multi-Coating (UMC) help minimise chromatic aberrations and deliver clear, vibrant images.

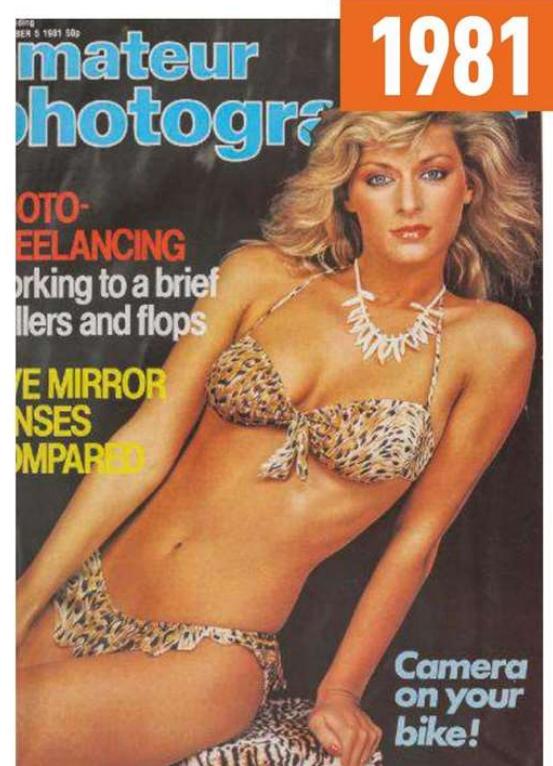
'This lens is ideal for portraits,' it added. It weighs just over 300g and measures approximately 8cm long (without the hood and lens caps). The suggested price is £319.99 and it is on sale now. See www.intro2020.co.uk.



For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to September 1981



NOBODY can accuse the AP editors in 1981 of overloading the cover with coverlines as, er, the image did all the talking. We have a mix of cavewoman chic, Raquel Welch in *One Million Years BC*, and alarming echoes of an old-school strip club (your dad may have told you about them). Moving quickly on, the rather gnomic coverlines – Camera on your bike! – conceal quite a lot of good content inside this issue. A press photographer with the wonderful name of Stephen Shakeshaft penned a piece about what it was like to be a documentary photographer covering the ill-fated wedding of Charles and Diana. 'Don't just photograph the obvious – practise your photojournalism. Picture editors on local newspapers and features editors on magazines all look for something to hold the reader's attention.' Although picture editors are now a rapidly disappearing species, Mr Shakeshaft's advice still holds true in the age of smartphones and citizen journalism.



Stephen Shakeshaft's article has tips on photojournalism

Panasonic Lumix LX100 II

Michael Topham takes a closer look at Panasonic's latest premium compact camera



Flash

The LX100 II is bundled with a small clip-on flash. It can also be used with more powerful flashguns via the hotshoe.



USB charging

The Li-ion battery can now be charged on the go via the camera's Micro USB socket.

L.Monochrome D

This new picture style is designed to create more dynamic black & white images.

NOW IN its seventh generation, the LX series has been well received by those who'd like a feature-packed compact with an impressive specification and excellent manual control. The new Lumix LX100 II, like its predecessor, combines a fast zoom lens and Four Thirds sensor in a stylish body with enthusiast-friendly controls and built-in viewfinder. It might look identical to the Lumix LX100, but behind its fixed lens some changes have been made to make it one of the most compelling choices in the competitive compact market.

Features

The main talking point is the new sensor. It's a case of out with the 16.84-million-

pixel Four Thirds MOS sensor of old and in with a new 21.77-megapixel MOS sensor. The important thing to note here is that the LX100 II doesn't actually use the entire sensor area at any given time, but instead has a multi-aspect ratio design that offers 16:9, 3:2 and 4:3 formats (there's also a 1:1 setting that's a crop of 4:3).

The effective resolution is 17-million-pixels in 4:3 crop, and the sensor does away with an optical low-pass filter, which should see it eke out a little more resolution. The sensor teams up with Panasonic's latest Venus image-processing engine, providing a sensitivity range that covers ISO 200-25,600 as standard and is extendable to ISO 100.



A key strength of the LX100 was its fixed zoom lens. The LX100 II inherits the same Leica DC Vario-Summilux 24-75mm equivalent zoom with an impressive f/1.7-2.8 maximum aperture. The lens enables macro shots from as close as 3cm (wide) and 30cm (tele). Thanks to Panasonic's hybrid electronic and mechanical shutter system, which enables speeds up to 1/16,000sec, wide apertures can be used in bright sunlight. To banish handshake Panasonic

4K Photo

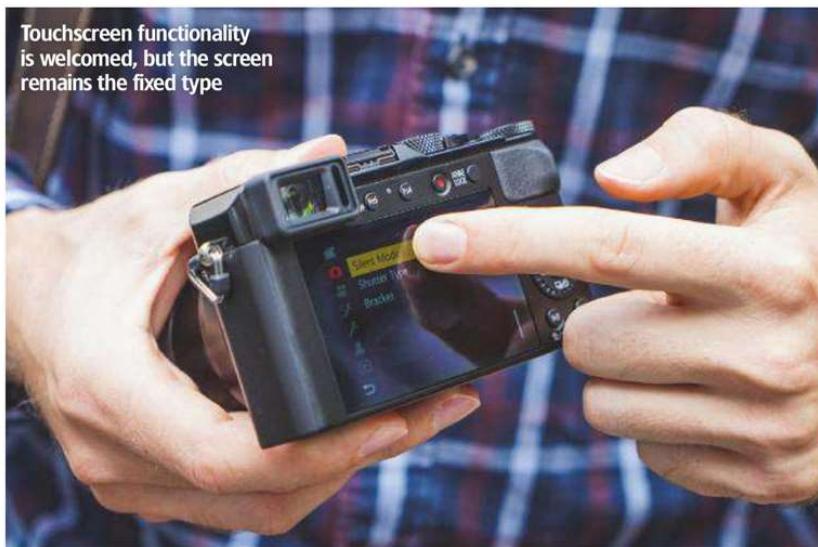
Allows you to extract 8MP still images from 4K footage recorded at 30fps to capture any fleeting moments.

At a glance

£849

- 17-million-pixel multi-aspect Four Thirds sensor
- 24-75mm equivalent lens, f/1.7-2.8
- ISO 200-25,600 (expandable to ISO 100)
- 60sec-1/4000sec shutter speed (1sec-1/16,000sec with electronic shutter)
- 3in, 1,240k-dot touchscreen
- 0.38in, 2,764k-dot electronic viewfinder
- Bluetooth enabled
- 340-shot battery life

The LX100 II offers +/-3EV exposure compensation control from the dial and +/-5EV control from the control ring



Touchscreen functionality is welcomed, but the screen remains the fixed type

also equips the LX100 II with its effective Power O.I.S. Image Stabiliser. At the rear there's a fixed 0.38in, 2,764k-dot electronic viewfinder offering a 100% field of view and 0.7x magnification.

Noteworthy improvements have been made to the LCD screen, which features improved resolution (1,240k-dots as opposed to 921k-dots) and is now the touchscreen type. In terms of speed, the LX100 II can acquire focus as quickly as 0.10 sec, and as we're used to seeing on Lumix models, is aided by Panasonic's DFD (depth from defocus) technology. With regard to continuous shooting, the LX100 can rattle out a burst at 11fps in AFS focus mode, or 5.5fps in AFC mode.

Another perk of the LX100 II is the option to charge the camera on the go via USB. This will be welcomed by those who use it on their travels and don't have regular access to mains power but are happy to carry additional power in the form of a power bank. Panasonic's 4K Photo modes feature too, but there are new additions to its functionality, which include an Auto Marking function that enables quick jumping to the appropriate frame, and Sequence Composition, which is capable of merging selected frames together. Like you'll find on other

Lumix models, Post Focus and Focus Stacking functions are also available.

Another new addition is Bluetooth connectivity. This low-energy compatibility means a constant connection can be maintained with minimum power consumption.

Build and handling

Panasonic has taken the 'if it ain't broke, don't fix it' approach to the design and handling of the LX100 II. The camera is near identical to the LX100 in terms of its build quality and appearance. The quality of the construction is excellent, with most of the body and controls crafted from metal. It feels solid and well put together, without being too heavy.

The camera isn't as small as the Sony RX100 models or Canon's PowerShot G7 X Mark II. If you're wearing loose-fitting trousers you might just be able to squeeze it in your pocket, but if you're wearing anything tighter you'll struggle.

The main menu is well laid out and clear, so it's not too difficult to find your way around the camera and set it up as you'd like it. Thanks to the addition of the touchscreen, LX100 II users are likely to find it's just that little bit faster and more intuitive to set up and shift the focus around the frame than the LX100.

First impressions

With the Lumix LX100 II, Panasonic has made a great camera even better. It's more of a minor update than a major one, but after spending a few hours shooting with one around the streets of London, it confirmed it'll be an excellent companion for street photographers and anyone who'd like to own a second camera for travelling. I must admit that I would have liked it even more if it had a tilting screen, and I also found the lens range is a little on the short side when it's used for portraiture.

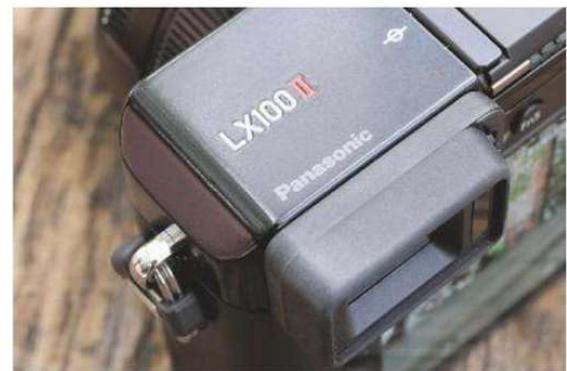
There are compact cameras out there that'll fit more easily into your trouser pocket than the Lumix LX100 II, but the advantage it has over the one-inch type sensors you'll find in cameras like the Canon G7 X Mark II and Sony RX100 VI is that its Four Thirds sensor is larger; hence it should perform particularly well in low light. It's unlikely to persuade many existing LX100 users to upgrade, but it has great potential to be one of the best large-sensor compacts for enthusiasts who want to own a seriously capable fixed-lens camera. Watch this space for our review.

'Mark II' name is a first for Panasonic

WITH the name LX100 II, Panasonic has, for the first time, decided to go with a 'mark II' nomenclature in one of its camera names.

A more typical convention would have likely seen the camera named LX200; however Panasonic was keen to appeal to those who were big fans of its predecessor, the Lumix LX100. Making its debut four years ago, the LX100 was well liked by many photographers, with the newer model representing more of an evolution of the product than a dramatic overhaul.

Speaking at the UK launch event of the LX100 II, Barnaby Sykes, Imaging Category Manager for Panasonic UK, said, 'The original LX100 had a bit of a cult following, so we wanted to maintain that heritage.'



Keeping 'LX100' in the name helps to appeal to LX100 fans

Pre-order for a free Goal Zero powerbank

ONE OF the new features of the Lumix LX100 II is the ability to charge the camera via USB, which is especially handy while travelling. The official CIPA rating of the LX100 II is 340 shots, which could potentially be problematic if you aren't near a traditional plug socket.

To celebrate this feature, Panasonic is offering anybody who pre-orders the camera before 7 October a free Goal Zero Venture 30 powerbank; it is worth around £95 when purchased separately. To get the free gift, customers will need to head to the Panasonic website and fill in a claim form.

The Venture 30 features a 7,800mAh battery as well as a weatherproof design (IPX6 rated). It has dual 2.4A USB ports, so



The Venture 30 powerbank features dual 2.4 USB ports

you could also charge your other devices at the same time as charging the LX100 II. The bank can be charged via a wall outlet in advance, or by connecting a compatible solar panel (available separately).

For the complete terms and conditions, visit promotions.panasonic.co.uk.



Viewpoint Mike Smith

As photographers, we can record a single place over a period of time – even the most seemingly banal locations have a story

Photographs play with time and space. Time is simple to understand, as we set a shutter speed and record the incident photons on a sensor over a set period of time. Given that we are usually interested in (the lack of) change over human timescales, something around 1/250sec meets most of our requirements. It's only when we want to extend beyond this that the restriction becomes apparent. Long exposures are commonly used for creative effect, while short exposures extending to thousandths of a second are best exemplified by Harold Edgerton's 1964 photo of a bullet piercing an apple. The former is easy to achieve, while the latter is constrained by the equipment used.

With space, incident photons hit the sensor and reduce the dimensionality (or depth) of the scene to a 2D plane. Space becomes but a *Flat Stanley*-esque world, as if viewing a tableau with one eye. We know that our images show the third dimension – visual cues like converging lines, relative size, occlusion and blur all provide key information. We can also calculate depth, using techniques such as a plenoptic camera (that measures light intensity and direction), photogrammetry (trigonometry from multiple photos) and Canon's dual-pixel technology (which allows small amounts of refocusing).

But reverse the notion of the vista as composed in front of the camera, to the actual world that the photographer is part of – inhabiting, moving through. It is the time and space of the scene itself where the camera provides a visual testament. Now the variability of space is limitless and, when combined with the latitude of the photographer, presents us with the vast body of work that is photography today. For me it is more interesting to consider the specific space itself. To flip that around, I'm interested in *time*.

The extraordinary is everywhere

The recent poisonings by a nerve agent in Salisbury reminded me of the story of the Bulgarian journalist and defector Georgi Markov, who was assassinated in 1978



The north-bound bus stop on Waterloo Bridge – the site of a 1978 assassination

'The most banal and ordinary of locations can bear testimony to the extraordinary'

with a ricin-tipped umbrella spike. The attack occurred at the mundane north-bound bus stop on Waterloo Bridge, a place I cycle past regularly. It highlights that capturing time is selective and tough.

In a world that is increasingly saturated with imagery and covered by CCTV's ever-watchful eye, it may come as a surprise as to what a location has witnessed and how we may never know all the events that have happened. This is no better exemplified than by missing airman Corrie McKeague, whose movements were recorded through Bury St Edmunds until he entered the horseshoe area, never to be seen again.

What can this tell us about photography? That no place is ever mundane – things happen everywhere. The most banal and ordinary of locations can bear testimony to the extraordinary. That leaves us with two avenues to pursue. First we find it significant to visit the sites of past events (where someone died), so we photograph them to bear witness to their importance. Second, always carry a camera because the extraordinary is everywhere. Or, as Weegee espoused, f/8 and be there!

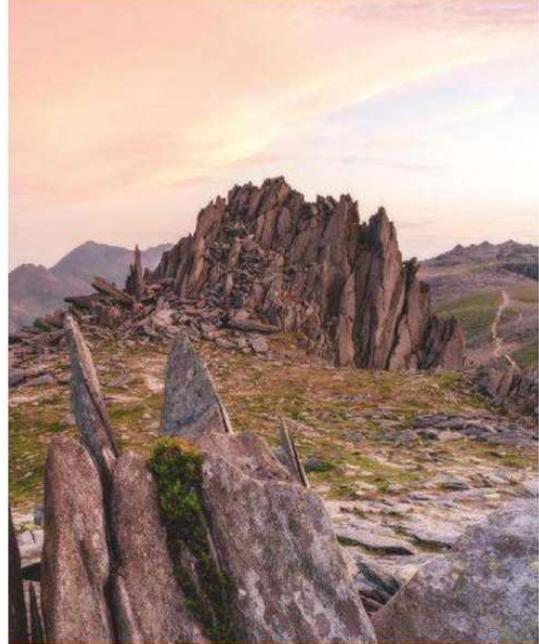
Mike Smith is a London-based wedding and portrait photographer. Visit www.focali.co.uk.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 30 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 11 September

© JAMES ABBOTT



Arrive late, leave early

It's time to tap your wild side with James Abbott's tips for landscape photos on location



Prime sensation

Michael Topham tests Canon's EF 85mm f/1.4 USM prime lens

Curious cameras

John Wade takes you into the world of quirky cameras to add to your collection

A marriage made at f/8

The secrets behind the highly successful husband-and-wife photography teams

SIGMA

A "Bokeh Master" featuring
remarkable resolution — the longest
focal length of the F1.4 Art line
lenses for full-frame sensors.

A Art

105mm F1.4 DG HSM

Dedicated lens hood and padded case, tripod collar and
protective cover included.

Available for Sigma, Canon and Nikon cameras.

Made in Japan



SIGMA WR FILTERS

Water Repellent Protector, Polariser
and Ultra Violet filter. Sold separately.

SIGMA
3
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigmas-imaging-uk.com/warranty



James Abbott

James is a landscape and portrait photographer based in Cambridge. He's also a freelance photography journalist and editor specialising in photography techniques, tutorials and reviews. If you can think of a subject, he's probably photographed it. See more of his work at www.jamesaphoto.co.uk

Take full control

Modern cameras are very clever but sometimes manual exposure, focusing and flash is still the best option.

James Abbott gives a manual masterclass

Modern cameras are amazing. Fast autofocus, intelligent metering systems, excellent ISO response and high resolutions are just a few of the things that make photography easier and better than ever before. But even with all this, and much more amazing technology, cameras remain crude compared to the capabilities of the human eye, and there are times when taking full control of exposure and focusing are essential.

There's a certain amount of stigma and reverence attached to shooting in manual: it seems difficult, but won't it make me look more professional? The reality is that shooting and focusing in manual is actually really easy, and it's simply another option alongside the semi-automatic shooting modes and autofocus. There are times when it's the only option, and then there are times when it's the worst option. The key to success is identifying these situations and switching to the best route possible.

ALL PICTURES © JAMES ABBOTT, EXCEPT WHERE STATED

Exposure

Q How do you use the viewfinder and LCD exposure meters?

A When shooting in manual you have to use the exposure meter to assess exposure. The exposure meter is a scale that's usually found at the bottom of the viewfinder and the LCD screen on the back of the camera. At a basic level, when a correct exposure has been obtained an arrow will show above the central part of the scale which may be signified by zero. Any underexposure will show the arrow to the left of the central area, where the scale will say -1, -2 or -3. For overexposure the arrow will show



on the right with +1, +2, +3. There are 1/3 stop increments between these values, and it's worth noting that a 'correct' exposure at zero in the centre isn't necessarily correct. You may need to overexpose or underexpose the shot as required.



Q How can the camera's histogram help with exposure?

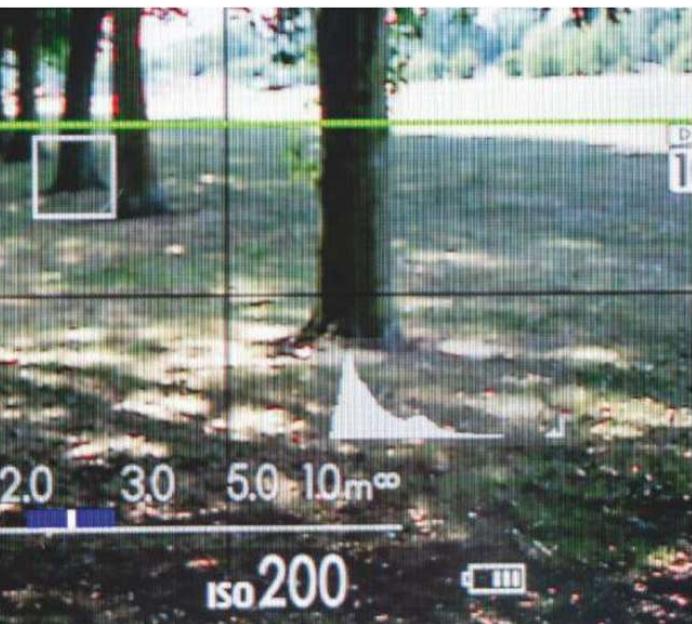
A The histogram is a great way to assess whether you've blown highlights or lost shadows, and with DSLRs will show on the LCD, while mirrorless cameras can display a live histogram in the viewfinder and on the LCD. The histogram is simply a graph where the shadows are represented on the left, mid-tones in the central area and highlights on the right. The key is to make sure that the graph doesn't touch the left or right edges of the histogram, as this means shadows and highlights, respectively, have been lost.





Q When and why would you pick manual over other shooting modes?

A Once upon a time manual shooting was the only option, but as cameras became more intelligent they began to take more of the legwork out of shooting. Despite this impressive automation, there are times when manual exposure allows you to lock camera settings for more reliable results. When shooting in the studio or with off-camera flash it's best to shoot in manual mode to avoid under and overexposure. When shooting with a Big Stopper you'll often need to shoot in Bulb mode which requires manual timing of exposure. In difficult lighting scenarios, such as when shooting contre-jour or live music, manual mode is a winner.



Q Is shooting in manual mode 'more professional' than the other modes?

A There's a common misconception that all professionals shoot in manual mode. The reality is that most professional photographers will shoot in manual, shutter- and aperture-priority modes depending on the situation. Being able to successfully shoot using these three main shooting modes will provide confidence and competence in all situations.

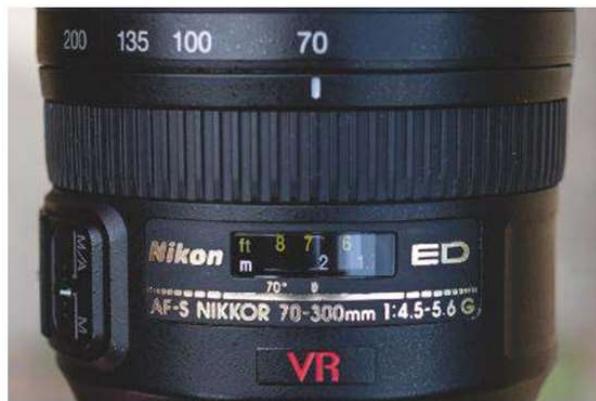
Q What's the difference between manual and semi-automatic modes?

A In manual mode, you control all aspects of exposure including ISO, aperture and shutter speed. In this mode, you would typically change the shutter speed to obtain a correct exposure using the in-camera exposure meter as a guide. In aperture-priority, you set ISO and aperture while the camera will select the most appropriate shutter speed based on light metering; the shutter speed would essentially be the same one you'd choose manually. For shutter-priority, you set ISO and shutter speed while the camera takes care of the aperture. In these two modes you may have to use exposure compensation to override the exposure set by the camera.

Focusing

THERE'S a time and a place for everything, and when it comes to focusing, knowing when to switch between auto and manual focus is just as important as knowing when to shoot at a wide aperture of f/1.4 or narrow aperture of f/11. Focusing is something we often take for granted because in most situations, pin-sharpness is a shutter button press away – but it's not 100% perfect and there are times when it can't perform.

The main reasons for needing to switch to manual focus are simply when the autofocus fails in some way, such as failing to lock onto a subject due to the surrounding conditions, low-light levels, or when using AF produces unreliable or inconsistent results. So it's best to lock focus while a number of shots are taken.



Q What's zone focusing and why would you use it?

A Zone focusing is a great technique for street photography because it allows you to work quickly and even shoot from the hip without worrying about focusing. It's basically where you decide on the

depth of focus you wish to have, such as between 2 metres and 5 metres. By setting the focus manually at say 2.5 metres with the aperture at f/8, everything in that range should be in focus. One thing to keep an eye on is the shutter speed, and raise the ISO if shutter speed is too slow. Alternatively, use Auto ISO.

Prefocusing is a valuable technique when autofocus fails to capture the action

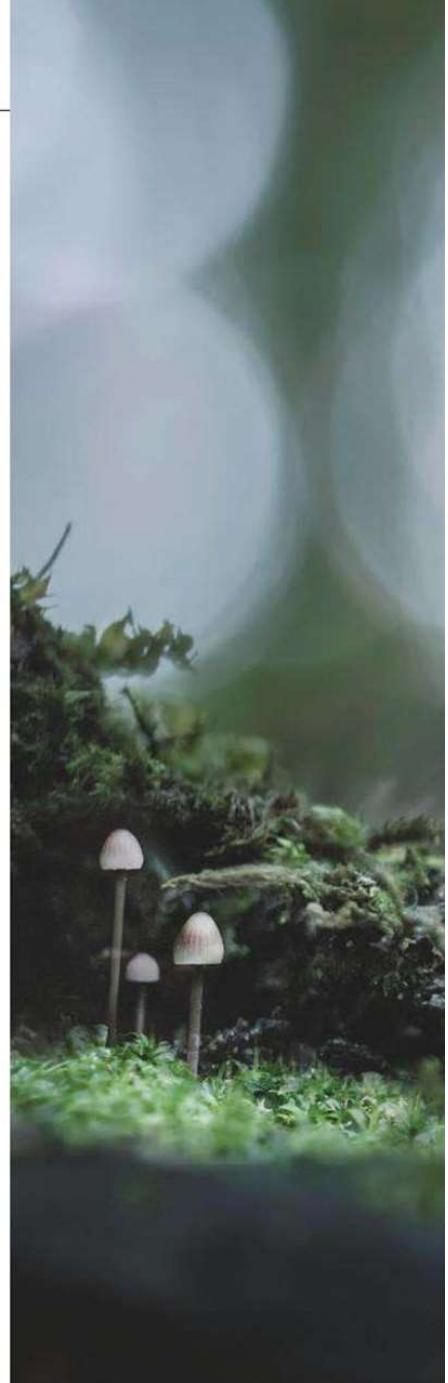


Q What's prefocusing and is it still relevant today?

A Prefocusing is a technique that was originally used when shooting fast-moving subjects

with a manual focus (only) lens back in the days of film. For this, you simply focus at the point where you know the subject will pass and then compose the image. When the subject passes over the prefocused point you simply take the shot, and most

of the time the subject will be in sharp focus. Modern autofocus can be extremely fast, and there are very few action photography situations where they fail, but when they do prefocusing can be an invaluable technique to have up your sleeve.



Q What are the different manual focusing techniques?

A To focus manually you generally rotate the focus ring on the lens until the image in the viewfinder or on the LCD appears sharp, but there's another technique unique to macro photography that can be applied when shooting both handheld or when using a focusing plate. To explain this technique, we'll use the focusing plate as an example.

You simply manually focus the macro lens so that it's at its minimum focusing distance and able to capture subjects at a 1:1 ratio. Now attach the camera to the focusing plate and the plate to a tripod. Once the camera is positioned close to the subject you can turn a dial on the plate that will move the camera backwards or forwards until the image appears sharp and in focus.

Once you've focused using AF, switch to manual to lock focus



© GETTY IMAGES: MARINA LARINAYA

Q When and why should you use manual focus?

A We've already briefly covered why you'd switch to manual focus, which is simply to take control in situations where the camera is struggling. But sometimes, AF and manual focus can be used in conjunction, where you may use AF to focus on a subject but then switch to manual focus once AF has locked on to keep it fixed at the desired point. This technique can be particularly useful when shooting HDR – to maintain consistent focus from one exposure to the next – or when shooting with a Big Stopper where you focus before the filter is attached and lock it in position using manual focus to avoid AF hunting. Some cameras can autofocus through extreme NDs, but many can't.

Q Is there a way to increase the reliability of manual focusing?

A When manually focusing almost any subject, one of the best things you can do for precision is to zoom into the image on the camera LCD screen using the zoom buttons on the back of the camera. If you're shooting with a mirrorless camera you can also do this in the viewfinder, which can be useful in bright conditions. Another useful setting is to turn on focus peaking. This is where the parts of a scene that are in focus will be highlighted red or white, and this can be used in conjunction with zooming into the image if you wish.



Make focusing more reliable with focus peaking

Technique

Flash

IF YOU want to master flash photography and take advantage of its full potential, you need to get to grips with setting flash power output manually. After using TTL flash, doing everything yourself may seem daunting, but manual flash is about consistency and control in dark studios, difficult interiors and outdoors. It allows you to use the exact settings you desire and/or to achieve special effects without the risk of the camera exposing a scene in a way it thinks is correct, rather than what you wish to achieve.

Q Why would you use manual adjustments on a flashgun?

A With both the camera and the flashgun in manual mode, you will have full control. Remember that aperture controls flash exposure while shutter speed takes care of ambient light, and you can't go wrong. You can even combine semi-automatic shooting modes with manual flash, or manual mode with TTL flash – the options are almost infinite.



Q How do you manually control your flashgun?

A With manual flash, you generally set the camera up first with the desired settings in manual mode. This might be ISO 100 at f/8 with a shutter speed of 1/200sec. Set the flashgun to manual power output and start with the power at 1/4. You can then increase or decrease the output as required to obtain a correct exposure. You're

also able to stop down to f/11 or open the aperture up to f/5.6, too.

Another setting you may have on your flashgun is a manual zoom control. This is simply the zoom function the camera uses when different lenses are attached to help focus the light on the subject. When using modifiers such as softboxes, setting the zoom to 24mm spreads the light well, while if you're using a bare flashgun as a hair or rim light you may find setting zoom to 105mm is more beneficial.



Combine manual camera settings with TTL flash

To make use of your flashgun's full potential, get to grips with its manual settings

Q Can you mix manual camera settings and TTL flash?

A A great way to push both ambient exposure and flash output is to shoot with the camera in manual mode and the flashgun in TTL mode. This can be highly effective when shooting weddings, for instance, where there could be a high ceiling and a lot of contrast in the scene. Setting the camera to ISO 400 at f/5.6 and 1/60sec and flash set to TTL and positioned to bounce off the ceiling, really can save the day when the mix of flash and ambient light is difficult to balance.

Professional Repair Services

Camera & Lighting Equipment

- 
- Free estimates
 - Professional sensor cleaning
 - Fast turnaround times
 - Collection/Delivery available

020 7582 3294
Mon - Thu | 8 - 5.30 | Fri 4.30

FIXATION

www.fixationuk.com
London, SE11 5RD

Fixation is an authorised service centre for

Nikon

Canon

FUJIFILM

Profoto

AquaTech

QUANTUM

SONY

2018 EISA MAESTRO COMPETITION WINNERS

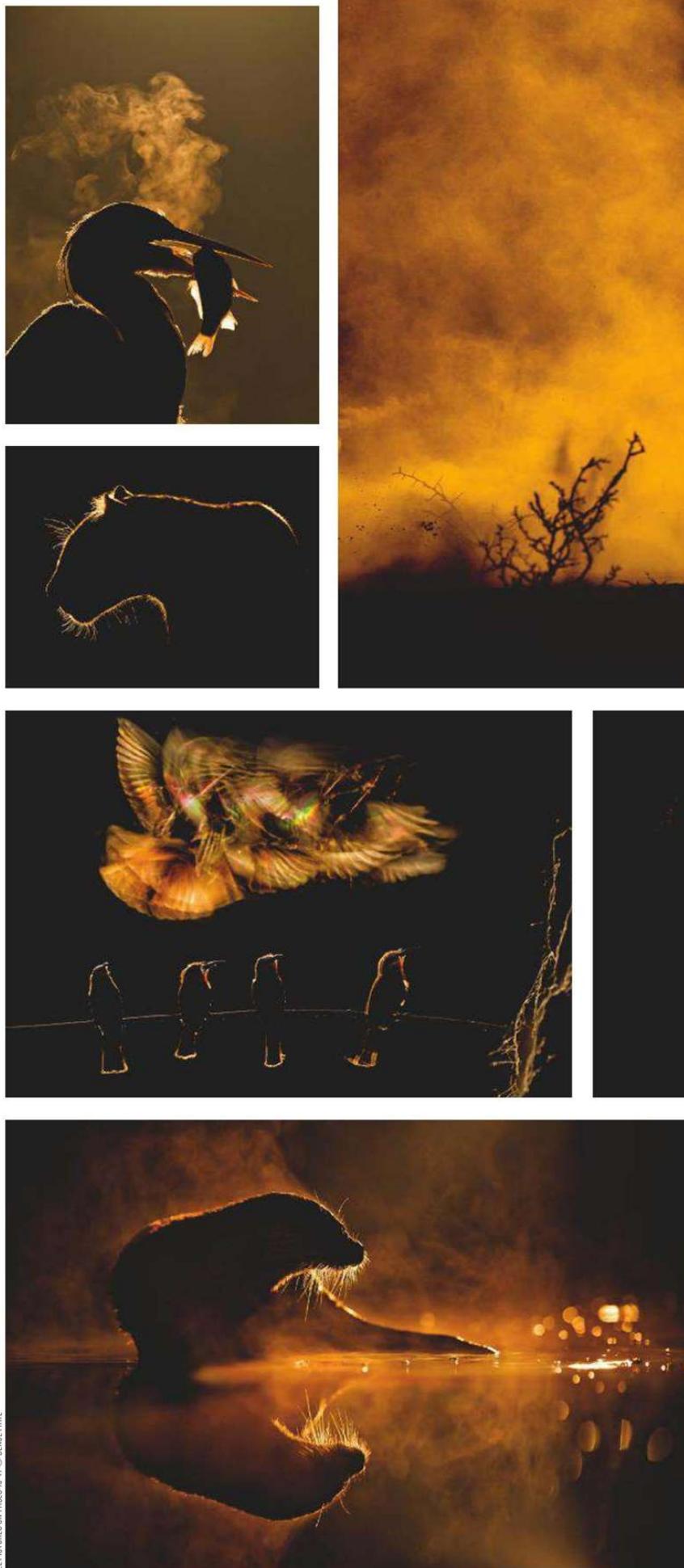


On the wild side

This year's EISA Maestro competition was on the theme of nature and the quality of the entries was outstanding. Here are the winners

IN ADDITION TO its awards for the best photographic products of the year (which we featured in our 25 August issue) the Expert Imaging and Sound Association (EISA), runs its own pan-European photography competition, open to both amateur and semi-professional photographers. Called EISA Maestro, the competition revolves around a different theme each year. The theme for 2018–19 was 'Nature'. The winning entries from each of the 15 participating EISA countries were judged together in June and the final winners received their awards at the EISA Gala in Berlin, Germany, on 31 August.

This year's overall winner is Bence Máté from Hungary, who takes home €1,500 and the EISA Photo Maestro 2018 Gold Trophy for this stunning portfolio. Dariusz Bruhnke, from Poland, was second and wins €1,000 and a trophy, while third-placed Alfonso J. Expósito Díaz-Álvarez from Spain wins €750 and a trophy. All three also have their portfolios featured in each of the 15 EISA photo magazines in Europe. To learn more, visit www.eisa.eu/maestro.



ALL PICTURES ON PAGES 18–19 © BENCE MÁTE



1st Bence Máté Hungary



Wildlife photographer Bence Máté was born in Hungary in 1985. In 2010 he won the prestigious BBC Wildlife Photography of the Year award in London. He is the most decorated photographer in the 53-year-old history of the competition, being the only contestant to have won first prize in both the young and adult categories. In 2005 he revolutionised hide photography by the use of one-way glass, a technique that has since been widely adopted elsewhere. Since 2008 he has been designing wildlife photography hides that have been used all around the world, from Europe to South Africa and South America.

'A great wildlife photo is technically perfect, innovative, and unrepeatable. It should be a genuine reflection of what took place, and the subjects must be able to move around freely. While Photoshop can be used to enhance an image, the sole goal of post-production should be to reflect reality in the most accurate way possible.' www.bencemate.com; www.bencemateshides.com



2nd

Dariusz Bruhnke Poland

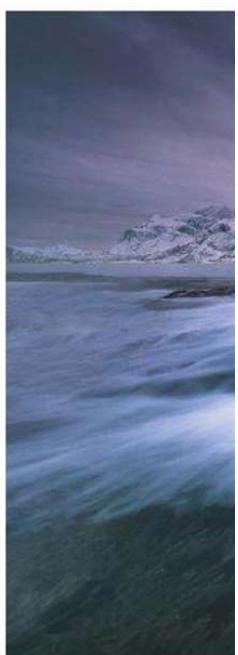


Dariusz was born in Poland and hails from the Pomeranian province. Currently

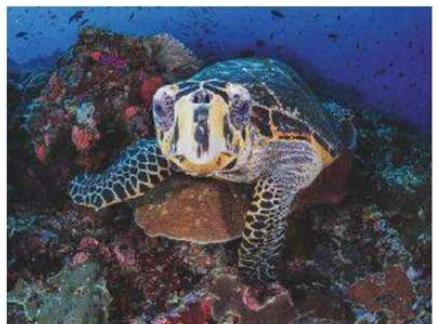
he lives in central Norway near Trondheim and works as a chef in a restaurant. His passion for photography was born a few years ago, and he's now a member of the local photographers' group Norsk Selskap For Fotografi (NSFF). He often leaves his regular life behind for a few days to photograph landscapes in Norway.

'Photography has become part of my life. I love to spend time with nature and show it in the way I see. These photos were made on the Lofoten archipelago in the north of Norway at the turn of February and March, during photo workshops that we ran together with Adam Wawrzyniak. The amazing climate that prevails in Lofoten at this time of the year makes it a photographer's paradise.' See <https://500px.com/dariuszbruhnke>, www.35photo.ru/darko78/.

ALL PICTURES ON PAGES 20 & 21 © DARIUSZ BRUHNKE







3rd

Alfonso J. Expósito Díaz-Álvarez Spain



Alfonso's collection of images aims to reflect the wealth of the waters that cover our planet. The reef shark of the Bahamas and the imposing white shark of Guadalupe Island represent the top predators that maintain the balance of the oceans. In Lembeh, Indonesia, lurks the blue-ringed octopus. Other marvels include a strikingly colourful nudibranch, a beautiful shoal of sweet-lipped fish taking refuge in the coral reef of Raja Ampat, and the hawksbill sea turtle with its penetrating gaze, taken in Komodo.

'I am an amateur photographer especially in underwater photography. With more than 1,000 dives all over the world, both in fresh water and salt water, I have had the fortune to feel and experience unique moments, which I try to convey in each image I take.' See www.flickr.com/photos/alfonsoexpósito.





Taken by MPB's Ian Howorth

SELL, TRADE OR UPGRADE YOUR USED PHOTO & VIDEO GEAR

WITH OUR FAMOUSLY HASSLE-FREE SERVICE



5 star
customer service



16 point system
for grading equipment



Six month warranty
on used products



Super fast payment
for sellers



Market leading prices
when buying or selling

#MYMPB



FIVE STAR CUSTOMER SERVICE • TRUE MARKET VALUE WHEN BUYING OR SELLING • SIX MONTH WARRANTY
SIMPLE SELLING AND TRADING • FREE COLLECTION • 16 POINT EQUIPMENT GRADING SYSTEM • PRODUCTS ADDED DAILY



EXPERIENCE BETTER

Buy, sell or trade at www.mpb.com • 0330 808 3271 • @mpbcom



Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Findlay Rankin, Troon, Ayrshire

Findlay's interest in photography started when his parents bought him his first camera (a Zenith E) as a birthday present. His favourite photographic subjects are people and travel – he uses photography as an opportunity to meet new people and visit new places. Here, he showcases a set of images taken during the redevelopment of the Fairfield Shipbuilding & Engineering Office in Govan, Glasgow, where everything from transatlantic liners to Royal Navy battleships were designed and launched.

2



Thomas
Douglas

2 All these portraits were taken using available light, with the camera mounted on a tripod. Aged 74 years, Thomas is a master plasterer.
Canon EOS 5D Mark II, 24-105mm, 1/10sec at f/8, ISO 400

William Glass

4 Findlay wanted to capture the personalities of the different trades and workers involved in the renovation.
Canon EOS 5D Mark II, 24-105mm, 1/125sec at f/8, ISO 400

3



Brett Holland

1 Access to the site was limited to break times.
Canon EOS 5D Mark II, 73mm, 1/40sec at f/10, ISO 400

Derek West

3 This body of work is part of a larger ongoing project about Govan.
Canon EOS 5D Mark II, 55mm, 1/8sec at f/7.1, ISO 400

4



NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY
1000

Manfrotto The Reader Portfolio winner chosen every week will receive a EVO tripod worth £44.95. Visit www.manfrotto.co.uk

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



5



Ffion Blench

5 Ffion is training to become a master plasterer. Because the restoration had historical significance (Charles Rennie Mackintosh was a trainee architect on the original build), highly skilled people carried out the work. Canon EOS 5D Mark II, 24-105mm, 1/13sec at f/8, ISO 400

6



John Shaw

6 Fairfield was a significant employer on the River Clyde. When it was bought by BAE Systems, administration was moved and the offices shuttered, but eventually funding was raised to renovate the building. Canon EOS 5D Mark II, 24-105mm, 0.6sec at f/7.1, ISO 400

Grays of Westminster®

Exclusively... **Nikon**



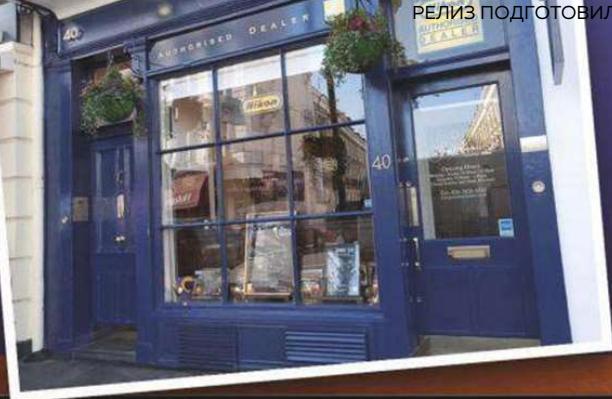
40 Churton Street, London SW1V 2LP, England Tel: 020-7828 4925 Mon-Fri 10am - 5:30pm, Sat 10am - 1pm

info@graysofwestminster.co.uk Visit our website: www.graysofwestminster.co.uk

PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

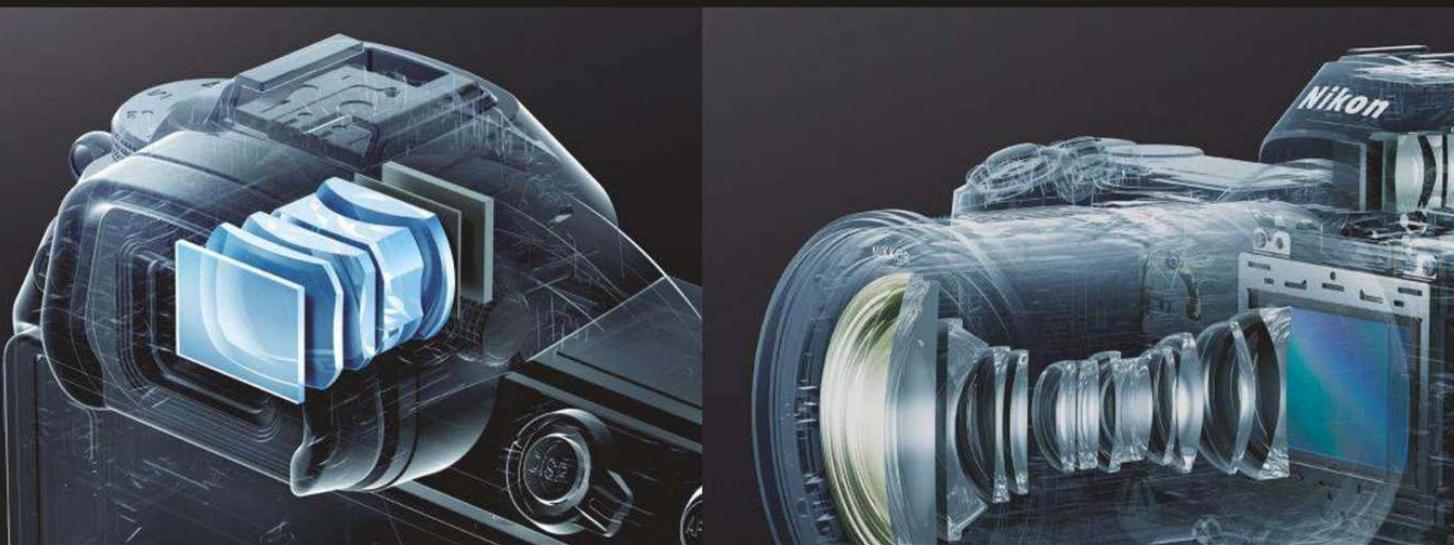
020-7828 4925

EST. 1985 - THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



“DID YOU SAY... MIRRORLESS?”

MEET THE NEW **Nikon Z 7**



Z 7 + NIKKOR Z 24-70mm f/4 S £3,999.00

Sales start September 2018 - pre-order yours today!



TO ORDER TELEPHONE
020-7828 4925

When Harry Met...

Dermot Morgan

Harry Borden looks back on photographing *Father Ted* star Dermot Morgan, just 10 days before the actor's tragically early death

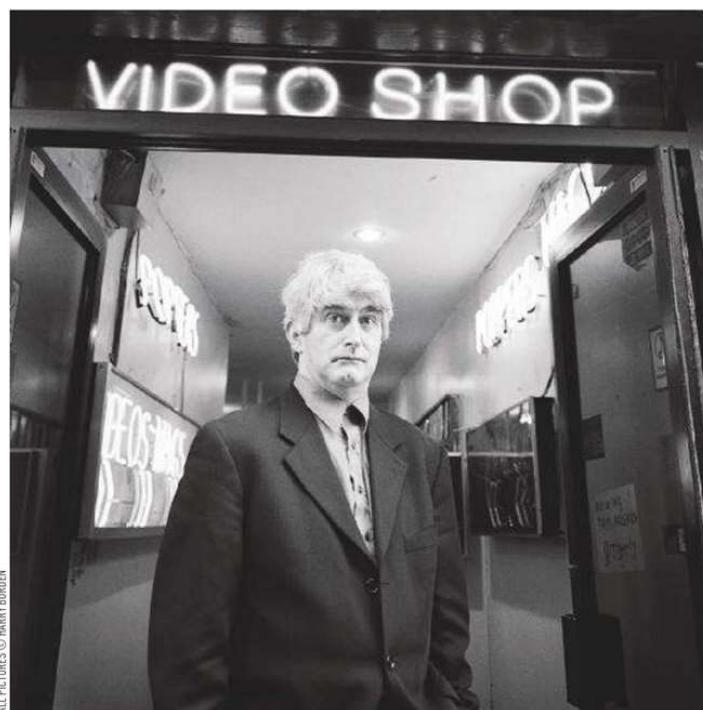
In February 1998, I was commissioned to photograph Dermot Morgan by *The Sunday Times* magazine. During the previous three years, the actor's brilliant comic performances as the star of TV comedy series *Father Ted* had made him a household name. I was a big fan of the series and was looking forward to the shoot.

I wasn't often commissioned by *The Sunday Times*, so was particularly fired up for getting a good result. But, despite my determination to come away with strong pictures and my enthusiasm for the subject, this shoot didn't quite go to plan.

I was usually allowed to decide on how I was going to

photograph my subjects, but *The Sunday Times* had a specific idea for this shoot. They wanted colour shots of Dermot outside some sleazy establishments in London's Soho. He was meant to strike some comic poses looking as if he had been caught out visiting the area's strip joints and massage parlours, adopting a persona somewhere between his own and Father Ted Crilly's.

I realised from the outset that this idea could be problematic: the people who operate these businesses were not likely to appreciate me using them as a backdrop. I was wary of the situation and tried to prepare, but at the time my wife had recently given



The Sunday Times wanted pictures of Dermot outside sleazy stores in Soho

ALL PICTURES © HARRY BORDEN



birth and I was caught up in the maelstrom of caring for a baby and sleepless nights.

I wasn't thinking clearly on the day of the shoot and it wasn't until I had driven from my home in Hackney to Soho that I realised I'd left all my camera gear in my hallway at home.

By then, I'd already hired a portable, battery-powered flash unit that I was going to use for fill-in flash. I tried to hire a camera from the same company, but they didn't have any at the Soho branch. Trying not to panic, I went straight to a local Jessops and bought a second-hand Fujifilm 6x9 rangefinder. I paid for it with

my credit card, thinking I'd return the camera the next day.

However, when my assistant and I connected the camera to the flash set-up in a Soho car park, we heard a 'pop', the flash started smoking and an acrid burning smell floated across. After that, it wouldn't work at all.

By then, the cold, drizzly afternoon was beginning to get dark. We were also running late. So, on the spur of the moment, I decided to do the entire shoot in black & white, so I could use Tri-X film and uprate it to ISO 1600 and not struggle to take the pictures in low light. In any case, having a lighting set-up would only have



Armed with a rental Fujifilm 6x9 and Tri-X (b&w) film, Harry had to push his skills to get great shots of Dermot

drawn more attention to what we were doing.

We met Dermot at his management company office, which was based in the Soho area. I covered up my technical problems when I met him, but was inevitably feeling stressed. Dermot himself was a nice man, very kind and compliant, and willing to go along with the idea of doing the shoot around Soho.

The shoot lasted a frantic 20 minutes. There's only so much you can do when you're being shooed away from one sleazy strip club or massage parlour after another. However, partly because I was feeling nervous and wanted to make sure I got

something worthwhile, I took a lot of pictures in that time – 10 rolls of 10 frames. These were the days before digital shooting, and scanning into Photoshop was too expensive, so the pressure was on to get well-exposed negatives to make silver bromide prints.

By the time I shook hands with Dermot and said goodbye, it was beginning to rain but I was hopeful I'd managed to dig out a result, largely due to Dermot's expressive features. The Fujifilm 6x9 had been comfortable to use, had allowed me to work handheld and the medium-format negatives were a step up

from 35mm quality. I decided to keep the camera and it subsequently became my camera of choice.

Just 10 days afterwards, I heard the shocking news that Dermot had died from a heart attack, aged 45, a day after he finished filming on the third series of *Father Ted*. It was so sad. My shoot was the last he ever did.

When the photos were published in *The Sunday Times*, instead of illustrating a light-hearted feature, they were part of Dermot's eulogy. Shooting in black & white had been forced upon me by my circumstances, but it gave the images a poignancy and authenticity they wouldn't have had in colour.

As told to David Clark

AP



Harry Borden

Harry is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press Photo awards (1997 and 1999), and was awarded an Honorary Fellowship by the RPS in 2014. The National Portrait Gallery collection holds more than 100 of his images. Visit www.harryborden.co.uk

YOUR LETTERS

Inbox

Email ap@ti-media.com and include your full postal address.

Write to Inbox, Amateur Photographer, TI Media Limited, Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Take fewer photos

Amy Davies writes 'I want my memories to stay in my head, not sit on a hard drive' (*Viewpoint*, AP 25 August). I could not agree more with her beautifully well-reasoned words: indeed I refused to look at my wedding photos for a week for fear that my memory of that day – as I saw it – would be wiped out by those very images.

But which are true memories and which are memories supplanted by images? I look at a faded monochrome photograph of a child holidaying with his sister on the beach at Skegness; my earliest memory. I only know this because I then ran full-tilt into a low brick wall and cut my shin open chasing an ice cream van, and that moment wasn't captured. The photograph prompts the memory. Amy's advice has reminded me that while we might document, record, capture, 'take' the moment, we owe it to ourselves as much as possible to live in that moment too.

Richard Hastings Knight

Win! **SAMSUNG**
The MicroSDHC EVO Plus with SD adapter 32GB Class10 UHS
Grade U1 card will support 4K and has read speeds of up to 95MB/s and write speeds up to 20MBs.
www.samsung.com/uk/memory-cards/

A great report on mirrorless

As an ex professional (many years back) and surrounded by my old working tools, (manual Nikon, Leica, Hasselblad and Mamiya, as well as an MPP Technical lurking somewhere) I'd like to thank AP for publishing a superb report on the history and state of the nation regarding mirrorless cameras (AP 18 August).

Giving in to the digital revolution, I now have two high-end Nikon DSLRs and recently added a Sony A7 II. This report came a little late but as I would expect from AP, it was a job well done.

While I await the return of film (like vinyl music) and most of all Kodachrome, which I really miss, I now at least have a much clearer picture of the photographic revolution and look forward to regular updates, before I go for

the new Nikon mirrorless so I can use my F mount lenses.

Your strap line 'Passionate about photography since 1884' says it all – AP is the best photography magazine because you don't trot out the same old articles that seem to do the rounds of all the other magazines. Thank you.

Maurice Hubert

The pace of change 1

Your '10 years of Mirrorless' Special edition was very much a tour de force (AP 18 August). Well done, and let us have more please. I own and still use a Panasonic Lumix DMC-G1 and your comparison between it and the Lumix G9 was very fair. At the time the DMC-G1 was nothing short of revolutionary. However, it was in many ways hamstrung by the deficiencies of late-20th century electronics. But technology has advanced, and

now, in the form of the G9, we can begin to glimpse the true potential of mirrorless cameras, whether fitted with a medium format, APS-C, Micro Four Thirds, or any other size of sensor. DSLMs have advanced so quickly, in just ten years. Consider, just how advanced and capable the cameras of the mid-21st century might turn out to be?

David Price

The pace of change 2

One of my big concerns about mirrorless cameras is the frequency with which the models are updated. For example, in under four years, there had been three upgrades to the Sony Alpha 7R. Now don't get me wrong, we all welcome improvements, but my issue is that the upgrades are too frequent. A camera costing around £3,000 should not be out of date and require an update within 12–15 months of launch. By comparison my cheaper Nikon D750 was launched in the autumn of 2014 and as yet has not been updated and is still a key camera in Nikon's line-up.

Martin Norden

DSLRs are a mature technology that have now arguably reached their zenith, whereas mirrorless cameras feature a lot of new technology that is being improved all the time. You could argue that it's better to pass on these improvements as soon as they're available, rather than keeping them under their hats. It only makes the previous incarnation 'out of date' for those users who insist on always having the latest model. I wonder if they think that way about their cars too? – Nigel Atherton, editor

No witness

Many thanks for publishing my letter about the only British SLRs (*Inbox*, AP 25 August). Sadly you omitted the word 'Witness' following the word Ilford. I suspect your readers would not be too interested in the Ilford Sportsman which was, if my memory is correct, made by Dacora in Germany. Looking at the sums demanded for a Witness on eBay it must make them one of the most expensive 'lost causes' in recent photographic history, the original Ur-Leica excepted. However although not a true SLR, a similar history on the Corfield Periflex would make interesting reading.

Mike Rignall

Oops, sorry about that, Mike. Not sure what happened there! We'll pass on your suggestion above to John Wade – Nigel Atherton, editor

Giant's Causeway is free

In your article about Giant's Causeway (AP 18 August) you refer to the prices for entry. You state that entry is free for National Trust members and refer everyone else to the NT website for prices. I would point out that access to the Giant's Causeway is free to everyone. There is a public right of way to the Giant's Causeway. This predates the NT management of the site. The only fee required is if you enter the visitor centre or park in the car park. This free access is well known to locals, and in particular local photographers.

Vivienne Beck

We had several letters that pointed this out. Thanks for the correction – Nigel Atherton, editor



Access to the Giant's Causeway is free to everyone; there is no admission fee



The penguins of Boulders Beach are tame so this shot is no cause for concern

P-p-p petrified penguin?

The article about using wideangle lenses (*It's a wide world*, AP 4 August) had a very disturbing illustration of a penguin on a beach in South Africa. To get this image with a wideangle lens the photographer had to approach within two feet or so of the bird. The bird is responding with what looks like a threat posture which suggests it is stressed by the presence of the photographer. This is completely unacceptable. It is morally and ethically unjustified. The first priority in wildlife photography is to do no harm to the creatures being photographed or the environment in which they live. There is a place for wideangle lenses in wildlife photography but this was not one of them. I was disappointed that AP published it.

John Cookson

I asked some pro wildlife 'togs for their opinion on this image and both felt that there is nothing to be alarmed about. 'Many wildlife photographers do show a complete disregard for ethics but I wouldn't say this is an example of that at all. The penguins on Boulders Beach are extremely tame,' said one. Said another: 'If you Google "penguins" and "Boulders Beach" you'll find hundreds of images of tourists sitting next to penguins and interacting with them. The bird's posture is more likely one of curiosity than fear. It may be looking at its own reflection in the lens, or hoping for food from whoever took the photo.' But thanks for raising the question – it has inspired me to commission one of them to write an article on wildlife photography ethics for a future issue – **Nigel Atherton, editor**

Intrusive captions

I agree with Martin Horsthause (*Inbox*, AP 11 August), that a photograph's composition is altered by the overlaying of captions. From a design point of view I can appreciate the need to over-print text, but the practice should be used with restraint and respect: where a photograph is reproduced specifically as the work of an individual, it should be avoided altogether.

Far more destructive is the printing of a photograph across two pages. Aside from the obvious middle fold and the consequent impossibility of viewing a flat image, the loss-to-view of a thin vertical strip of picture effectively vandalises its composition.

Although a case can be made for your *Big Picture* feature, I would rather see a half-page unadulterated reproduction of a great photograph than have it blown up across two pages.

That said, AP still knocks spots off every other photo magazine in terms of content and presentation!

Steve Webster-Green

Thanks Steve. Point taken about the captions. Sometimes they contain a lot of valuable information, and with limited space the only way to include it without putting them on the photos is to use fewer photos, but perhaps that would be preferable in some cases. I don't agree about the double page spreads though. Not running images across the gutter would limit us to small reproductions and reduce the impact of our features. At least the magazine isn't perfect bound, where part of the image gets lost in the 'ravine' altogether – **Nigel Atherton, editor**

APOY 2018

In association with
SIGMA

The UK's oldest and most prestigious photo competition for amateur photographers is now open

Amateur Photographer of the Year Competition

£10,000 OF SIGMA PRIZES TO BE WON

Enter today!

FOR THE second year running, AP has teamed up with Sigma and Photocrowd to bring you more than £10,000 worth of Sigma prizes and an easy-to-use portal that makes entering the competition straightforward. APOY is open to amateur* photographers from around the world.

*FOR THE PURPOSE OF THE COMPETITION, THE DEFINITION 'AMATEUR' REFERS TO A PERSON WHO EARN 10% OR LESS OF THEIR ANNUAL INCOME FROM PHOTOGRAPHY OR PHOTOGRAPHIC SERVICES.



Round Seven World in motion

Recording action can be tricky, so be prepared to experiment. We are looking for shots of anything in the process of moving – from cars to animals, waterfalls or sports people. Alternatively, you might decide to move your camera up and down or from side to side during the exposure to create an Intentional Camera Movement (ICM) shot.

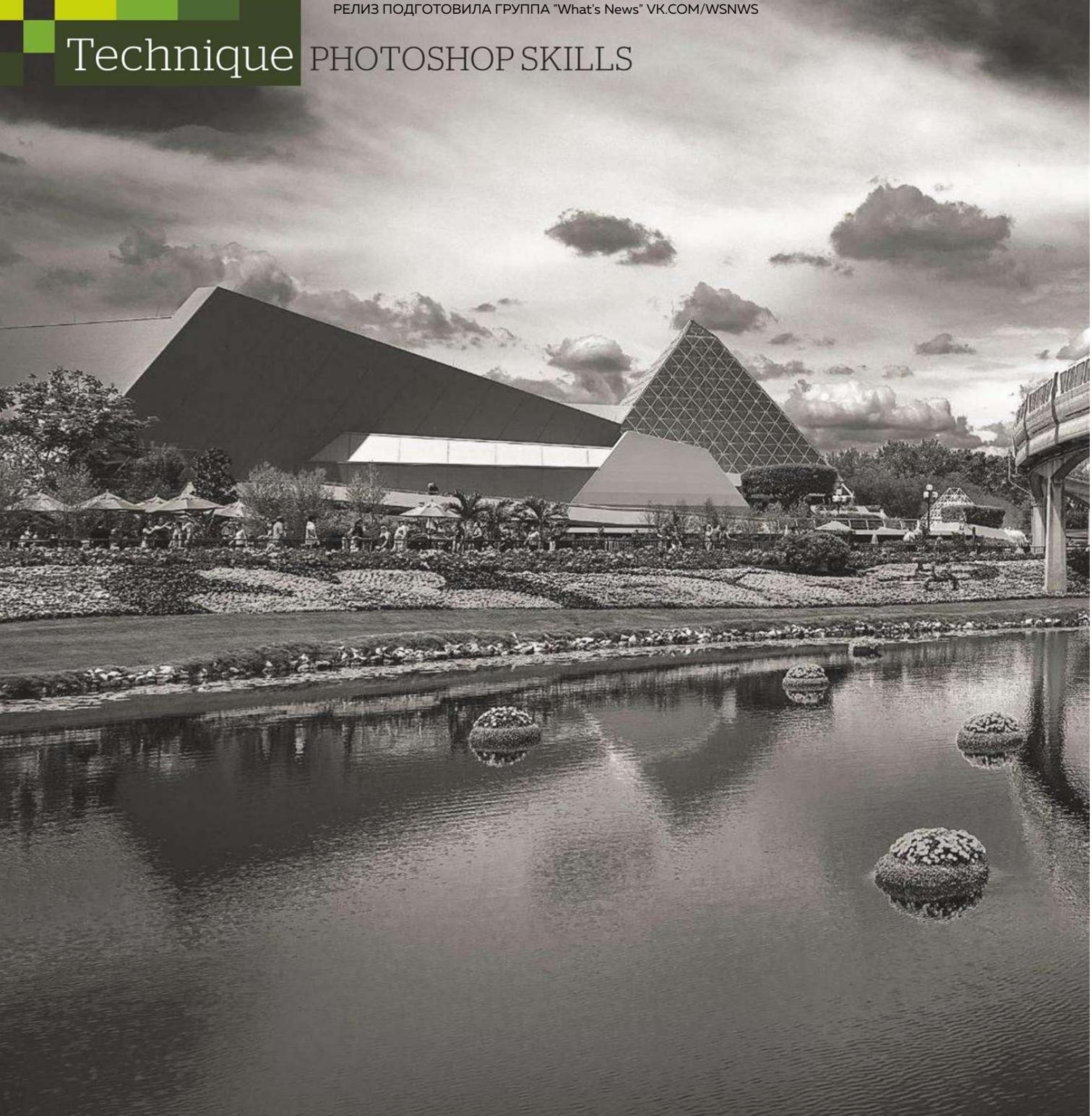
YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round Seven - World in Motion

APOY63571907

ROUND SEVEN CLOSES ON 21 SEPTEMBER

TO ENTER VISIT
WWW.AMATEURPHOTOGRAPHER.CO.UK/APOY



Extreme black & white

Want a bolder b&w look, including infrared effects? **Martin Evening** shows how to make your conversions sing using Photoshop's Camera Raw

There is much to be said for deferring the black & white conversion process to the image-editing stage. While it is possible to shoot in black & white mode directly and have the camera do the conversion, this normally produces a fixed JPEG image, which leaves you with no further options to modify the black & white result. I therefore recommend you shoot in raw mode. This means your options are left completely open as to how you interpret an image using Adobe Camera Raw.

Now, a default black & white conversion using Camera Raw applies a fixed formula, which mostly takes the green channel information followed by the red channel plus a small amount of the blue to produce



Shoot in raw and make your black & white conversion in Adobe Camera Raw

Martin Evening



Martin is a photographer with a commercial background in beauty photography. He is known for his knowledge of Photoshop and Lightroom. His books include *The Adobe Photoshop Lightroom Classic CC Book* and *Adobe Photoshop CC for Photographers 2018*. Visit www.photoshopforphotographers.com.

lighten by dragging the greens slider to the right. However, the B&W sliders can only take you so far. If you want to create more extreme adjustments you can use the Calibration panel's Red, Green and Blue Primary Hue and Saturation sliders to push the boundaries even further. A standard black & white conversion won't let you adjust the Vibrance and Saturation sliders (which can also enhance a conversion). But I have included a workaround you can use to overcome this and again extend the controls when making a black & white conversion.

Dealing with halo edges

While it is seemingly great that you can do so much in Camera Raw, you do need to watch out for halo edges that may sometimes appear where there is a high contrast between two different colours. For example, this may be most noticeable as you dramatically darken a blue sky. The reason for this is that as you edit a black & white conversion you are essentially adjusting the exposure and contrast of three distinct red, green and blue channels. Now, you could say this makes a good argument for the superiority of black & white film and photographing using deep colour filters. In Camera Raw at least, there is no smooth blending between the three channels. But I have noticed that with Capture One, extreme black & white conversions tend to suffer less from edge artefacts. This may be because Capture One adds some kind of special blending that is missing in Camera Raw. Anyway, it's something to watch out for as you edit the sliders.

Nonetheless I don't think you should be over-obsessed when such artefacts are visible close-up. What matters usually is how a photo will appear in print, which means you can mostly get away with seeing minor edge halos. To start with though let's look at how a colour image can be edited in Camera Raw to create a faux black & white infrared look.

a black & white image. This balance is more or less the same as that of panchromatic black & white film emulsions and generally produces pleasing results. However, if you wish to experiment there are a number of controls you can play around with at the black & white conversion stage in Camera Raw. This can happen by converting to black & white at the initial raw-editing stage, which is useful if you intend to do all your editing in Camera Raw. If you intend to take a photo into the main Photoshop editor, then you can always apply Camera Raw as a filter via the Filter menu. Either way the instructions described in this article will work more or less the same in both the photo-editing software.

Basic conversion

The first thing you can do is adjust the Basic panel White Balance settings. After converting to black & white, as you drag the Temp or Tint sliders the image preview will dynamically update to show the effect this has on the image. Another easy option is to open the Profile Browser from the Basic panel and try selecting different black & white profiles, which I describe in more detail later. Essentially, anything you do to modify the underlying colours will affect a black & white conversion. When you are in black & white mode the B&W panel sliders can be used to manually adjust the luminance for specific colours. Therefore, for instance, if you want to make the grass appear lighter, you simply

HOW TO SIMULATE AN INFRARED LOOK

The following b&w infrared technique is just one of the ways you can achieve a creative black & white conversion in Lightroom. The adjustments here may need to be fine-tuned depending on the image



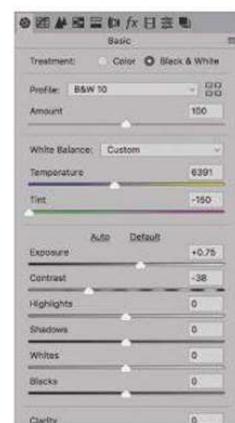
1 Suitable images

Here is a colour photograph shot in Cathedral grove on Vancouver Island. This was an ideal image with which to demonstrate how to apply a faux infrared effect as the photo contains a lot of green foliage.



2 Conversion

To create a black & white infrared look, I first applied the B&W 10 profile to convert the photo to black & white. I followed this by applying a full negative Tint adjustment to the white balance. This made all the green colours (i.e. the leaf foliage) as bright as possible.



3 Infrared treatment

To get the full infrared look, I went to the Black & White Mix panel. Here I adjusted both the Yellow and Green sliders, setting these both to +50. Alternatively, try selecting the Target Adjustment Tool. Click on any area of green foliage and drag upwards.



4 Reduce highlights

I also adjusted some of the Basic panel settings. In particular, I set the Highlights slider to -100, which helped preserve some of the delicate tone information in the leaves. I also set the Clarity slider to -35 to apply a diffused printing effect that added a nice, soft glow to the photograph.



5 Add grain

In this step I went to the Effects panel, where I wanted to add some grain to the image. I set the Amount slider to +100 and then adjusted the Size slider to apply a fine size, but a noticeably strong grain effect.



6 Split tone

Finally, I used the Split Toning panel to add a split-tone colouring effect. The settings shown here worked well for this particular image. If you want to apply this black & white infrared effect to other photographs, I advise saving the combined settings as a custom preset.





SUMMER DAYS - WINTER NIGHTS SOLSTICE

Learn More: tenbatough.tenba-bags.com/solstice



Distributed by MAC Group Europe
Email: info@macgroupeu.com | Tel: 01902 255500

@TenbaBagsUK @TenbaUK @TenbaUK www.tenba.com

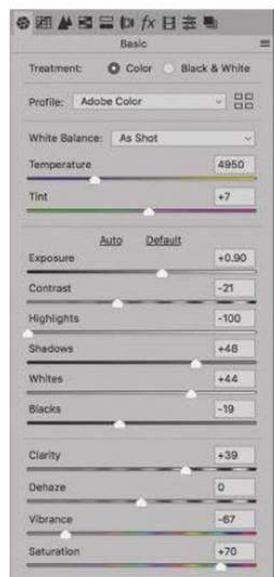
Photo by Alyn Wallace



HSL black & white adjustments

There are more tools at your disposal in Camera Raw than just the Black & White Mix sliders. Don't forget to adjust the White Balance sliders, too. Try selecting different White Balance presets from the Basic panel, or simply drag the Temp and Tint sliders to see what happens. Then there is the Camera Calibration panel. This is mainly kept in Camera Raw for legacy reasons. However, adjusting the Red, Green or Blue Primary sliders can make quite a difference to the outcome of a black & white conversion.

The conventional method of converting an image to black & white in Camera Raw is somewhat limited by the fact that the Saturation and Vibrance sliders are disabled. This is a shame because these two slider controls can act as either an amplifier or limiter to tweak the outcome of a black & white conversion. The workaround I use is to not convert to black & white. Instead, keep the image in colour and set all the Saturation sliders in the HSL Adjustments panel to -100. Having done that, you can then adjust the Saturation and Vibrance sliders to fine-tune the conversion.



Adjust the Red, Green or Blue Primary sliders to adjust the outcome of a black & white conversion

Black & white profiles in Camera Raw

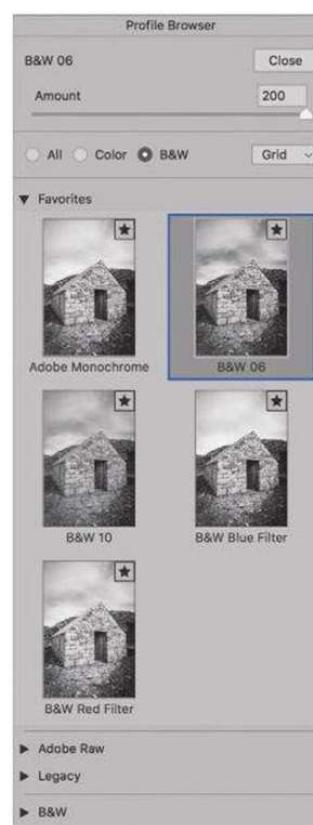
Profiles have now been given centre stage in Camera Raw and Lightroom, making the available profiles more obvious. There are 18 specific black & white profiles for you to work with. Clicking on the Black & White radio button at the top of the Basic panel converts the image to black & white and applies the Adobe Monochrome profile by default. If you then click on the four little squares in the Profile section this opens the Profile Browser with the profiles filtered so you just see the black & white profile options. Click to select a different profile and this becomes the new default if you toggle between the colour and black & white modes. Adobe monochrome is based around the new Adobe Color default profile to provide a pleasing, standard, black & white look. But if you want to explore more, try selecting one of the other B&W profiles. Here you will notice that when you select one of these profiles an Amount slider becomes active. This allows you to adjust the effective strength of the profile conversion, where dragging the Amount slider to the right intensifies the black & white conversion. Therefore, if you select, say, the B&W 06 profile and set the Amount slider to +200, this applies a conversion in which the blue sky colours are substantially darkened.

BEFORE

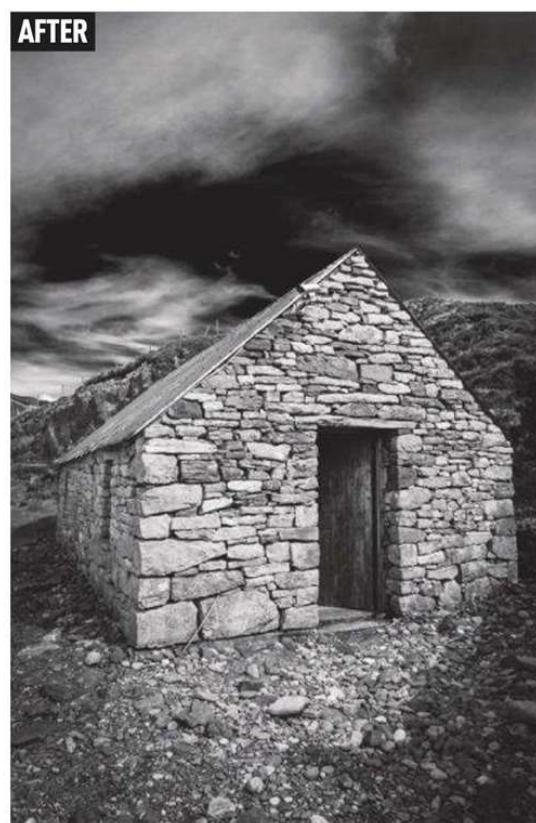
You can adjust the strength of each profile conversion



'There are 18 specific black & white profiles for you to work with'



AFTER





Nikon D810, 16-35mm at 16mm, 1/100th second, f8, ISO800

LEE Landscape Polariser, 0.6 ND Soft Grad

Processing: Adobe Lightroom

SKOMER PUFFINS

As an outdoor photographer, I often look to include wildlife in their natural setting to complete the story. This can mean working with a wide angle lens to include both the sky and the landscape in the frame, making a set of LEE Filters an essential component of my kit bag.

Whilst watching the puffins on the Welsh island of Skomer, I realised there was an opportunity to capture something different to the usual frame filling portrait. Switching to a wide angle lens, I added a Landscape Polarising Filter to give the clouds some extra punch and clarity. With the sun low in the sky I also needed to balance the exposure using a 0.6ND soft graduated filter.

When processing the shot I was pleased to see a rich, detailed sky without any colour cast and that the soft transition of the filter had not resulted in the birds face becoming overly dark.



Matthew Cattell
matthewcattellphotography.com

LEE Filters

Inspiring Professionals

leefilters.com

Testbench IN THE FIELD



ALL PICTURES © DAVID CLAPP PHOTOGRAPHY LTD - 2018

Chicago on my

What happens if you take three different systems – DSLR, medium format and mirrorless – with you on a city break? While it's a lot of gear, the pictures justify the effort, as **David Clapp** finds out

What lunatic packs three different camera systems for a city shoot in Chicago? That was a question I asked myself as I packed and repacked my hand luggage. The bag of iron extended to two bags, to the dismay of my wife. 'This is supposed to be a h-o-l-i-d-a-y, she reminded me, but I knew this was a photographic adventure that could lead me to new ground. I just had to try a multi-format approach to capture this remarkable city. Over the past few years I drowned my film fears and returned to the medium I abandoned in 2006. I have to say the desperate years of 35mm Velvia guesswork, where all this

landscape photography obsession began, were gladly buried with the arrival of a Canon EOS 5D. Fast forward nearly ten years later and I decided to make a personal statement against the army of spiral-eyed Photoshoppers I felt was now encircling the profession.

I threw myself in at the deep end and bought a large format camera (Chamonix 045F-1). I now have three Mamiya C series cameras (C3, C330f, C330s), a 1934 Rolleiflex Standard, a Mamiya 645 1000s and, most recently, a beloved Mamiya RZ67 Pro II. Not a 35mm camera in sight, but I was never happy with the quality. So the decision was made to include three camera systems.

System 1 State-of-the-art digital

My Canon EOS 5D Mark IV and EOS 6D would be with me, and the lenses would include the Canon EF 16-35mm f/4 L IS, TS-E 17mm f/4 L (borrowed from a friend), TS-E 24mm f/3.5 L II, EF 24-70mm f/4 L IS USM and EF 100-400mm f/4.5-5.6 L IS II USM. This entourage was finely tuned to panorama the impossible skyline vistas in meticulous detail and to distort those looming tower blocks with vertical wideangle perfection. The wideangle TS-E range would be imperative for architectural precision. The 5D Mark IV, with its incredible low-light performance, would make its entrance at dawn and dusk, but would spend most of the day lounging in the hotel.



A seven-shot stitch with the 100-400mm – the detail is amazing and the EOS 5D Mark IV handled the dynamic range with precision
 Canon EOS 5D Mark IV,
 EF 100-400mm f/4.5-5.6 L IS II
 USM, 10sec at f/8, ISO 400,
 seven-shot stitch



mind

System 2 The M series

The M Series has been my travel camera of choice for over three years. I have the Canon EOS M3 with the EF-M 11-22mm f/4-5.6, EF-M 18-55mm f/3.5-5.6, EF-M 55-200mm f/4.5-6.3 lenses and an EOS adapter, all in a small inconspicuous bag that weighs just over two kilos. This system is round my neck all day, and I don't feel tired with it. I can stay undercover, posing as a tourist without so much as a glance from security. It has become the cornerstone of literally all my daytime travel photography, and I personally feel it is the true essence of a mirrorless system – not one that weighs two-thirds of my DSLR kit. It comes everywhere with me and has produced stunning images, from the Arctic to Africa.



System 3 The Mamiya C330f

I have looked into this in great detail and there is no 6x6 film system more versatile than the C series. Spanning nearly three decades, they were a wedding photography favourite, and although sadly long gone they are far from forgotten. With a bellows focusing system, the camera can take you from scenic photography to portrait photography to incredible macro, all from the same lens! I own a Sekor 55mm f/4.5, 80mm f/2.8, 135mm f/4.5 and 180mm f/4.5 set-up, and I brought them all with me. With Rolleiflex cameras, I can see only restrictions, such as left-hand focusing, restrictive minimum-focusing distance, dark viewfinders, or the size too small. My loveable brick – the C330f – would be my only portrait camera; yes, I was going to shoot street portraiture. I promised myself I would not overlap to digital, as this would spoil the fun.



The mission brief

So the mission brief (which I chose to accept) was: to capture cityscapes, city vistas, city lifestyle and citizens. The full-frame Canon was for low-light, cityscapes and tilt-shift photography. It would remain in the hotel with my Gitzo until the signal was given. The M3 would hide inside a stained 12-year-old camera bag, staying incognito among the tourists and strike to make killer images, both interior and exterior. It would allow me to be inventive with the least suspicion. Finally the C series, loaded with Kodak Portra 400 and Fujifilm Pro 400H colour negative, would not only be the portrait camera of choice, but the decoy. With a vintage camera around my neck, always on view, I would present not only the 'best of British' but also a talking point. With full permission to unleash my English accent and big smile without warning, I would gain access to all manner of impossible opportunities, or so I believed. This was to become one of my greatest photographic adventures.



Testbench IN THE FIELD



Will, the concierge. The background was critical to the effect, as I asked him to stand there Mamiya C330f, 80mm f/2.8



A young lady on the underground. I guessed the shutter speed, dropping it to 1/30sec, and praying it would be enough Mamiya C330f, 80mm f/2.8



A teenager on a school trip had stopped on a pedestrian crossing. Focusing on the hood gave a completely different effect Mamiya C330f, 80mm f/2.8



This wonderful lady laughed when I told her she was a lady of immense style. She ran a vintage clothing store Mamiya C330f, 80mm f/2.8

The fear of approach

Just because I have a 6x6 film camera doesn't mean I'm Vivian Maier. She had over 100,000 negatives in her portfolio, but I would make just 80 negatives in my eight days in Chicago. It was naive to try to approach her work in a similar way, so I decided I would be led by my curious heart.

Photographic intention

Nearly everyone is very switched on to modern digital photography and they are aware of their rights, or at least they reserve a right to protect themselves. Attempting to take harmless artistic images of people, without attempting to

engage, is incredibly intrusive in our modern world, unlike Maier's 1960's Chicago; so my approach was to gain permission at all costs. This is fundamentally what puts many people off the idea of street photography altogether and hiking back to the landscape.

So what exactly did I do? I loaded the Mamiya with Portra 400 film and slung it round my neck, so it was always on view, grabbed the M-series and headed out to meet a Chicago Greeter, a free service that you can find in most US cities. Our retired guide, Jack, took us on a walking tour of downtown, discussing its architecture and history, as my eyes gazed upon the people. After missing at

least two classics from lacking the nerve to interrupt (a black gentleman with top hat and cane outside a pawn shop, and a fluffy Labrador whose hair was all over the owner's jogging trousers), I asked Jack if he thought the people would mind my observational approach. He said, 'Chicago is a welcoming city. You keep a big smile and most people will be receptive.'

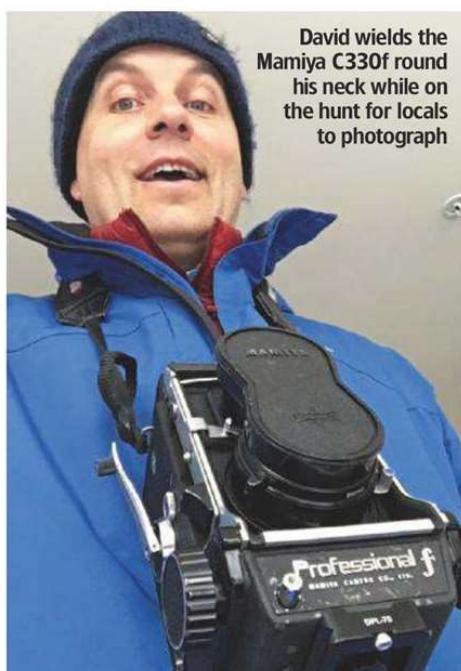
So how did I handle this technically? Well, if you come from the world of digital, you would think that wielding a 1970s camera with no built-in light meter would be an instant disaster. Yet some film is very tolerant to overexposure (1-4 stops overexposed look like the same exposure), and it is here that one of the



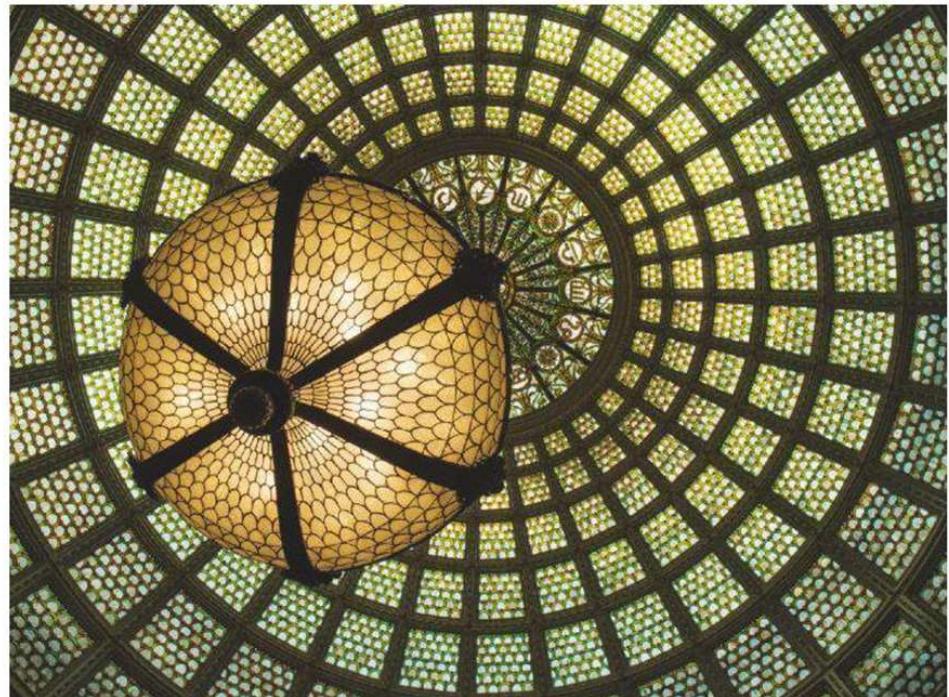
Shot at 11mm handheld: another example of the handheld versatility of a true lightweight mirrorless system Canon EOS M3, EF-M 11-22mm f/4-5.6 IS STM, 1/30sec at f/8, ISO 400

strengths of film are found. I would use my Sekonic meter to take an incident reading of my wife (measuring the light falling on her not reflected) and then overexpose by two stops. Both the Portra 400 and Pro 400H handle overexposure very well. So if I shot my street portrait at f/2.8 and the reading (at ISO 400) was 1/1000sec, then my shutter speed would be 1/250th. If I was wrong, then the film (already two stops over) could shoulder the error. I would occasionally check it through the day, sometimes guessing it when panic set in.

Suitable backgrounds and accurate focusing were the hardest parts. Choosing f/2.8 helped to dissolve the backgrounds into a dreamy bokeh. Shooting a 60x60mm negative using what is essentially 50mm f/1.4 (in 35mm terms) means a very small margin for focusing error. So you have to stop the portrait, explain



David wields the Mamiya C330f round his neck while on the hunt for locals to photograph



I took this lying on the floor between a row of chairs. The 20mm focal length gives extraordinary depth of field (38mm equivalent in 35mm terms) Canon EOS M3, EF-M 18-55mm f/3.5-5.6, 1/20sec at f/8, ISO 200

yourself, request their portrait, turn them to a workable background, critically focus manually and shoot one or two frames, while making them feel at ease. There was no way to check anything, and I just hoped I got it right. Each of those finished films became precious; each fresh film loading was full of potential.

I couldn't wait to shoot with the Mamiya. I shot outside supermarket entrances, clothing stores, crossings, and as my confidence grew I began to ask the homeless, businessmen, eccentrics, the stylish, indeed anyone with a

difference. In six days I had just four rejections! I was stoked and became obsessed with the city, its people and the rollercoaster adventure I was having with this camera.

The mirrorless wonder

The Canon EOS M3 has been with me ever since a trip to Valencia. The quality was close to that of a DSLR – so close that I abandoned DSLRs for around four months. This high-quality underdog of the mirrorless world, doesn't so much compete with Sony



Testbench

and Fujifilm, as provide a compact alternative. Some lenses are good enough, some are stellar, but it is the potential and compositional power in such a small format that attracted me. In a city break like Chicago (we walked 55 miles that week), this low-key, lightweight set-up (2kg in total) became the antidote to hours of aching shoulders. I shot dawn with the full-frame, dropped it off at the hotel, shot with the M-series the rest of the day, and went out with the big guns at sunset, dusk and low light.

The biggest artistic benefit of an M-series is the aspect ratio. Hang on you say, most cameras have a way of selecting aspect ratio, but for most DLSRs you are locked to 3:2 viewfinder unless you compose in live view, which feels like a disconnect. Aspect ratio is the photographic equivalent of setting your time signature in a piece of music. Yet most of us stay with 3:2 and crop when the shot doesn't work rather than composing that way. I need to compose in square or panoramic; I need a digital viewfinder to show me my time signature, to nail the composition, and the M3 delivers.

The other reason I love the M-series is its low-light handholding. Despite the capabilities of image stabilisation (IS), 35mm camera systems are more restrictive than crop-sensor cameras when handholding, because of the 'one over the focal length' rule. With the M3 the wideangle lens is an 11mm so I can get away with 1/11sec shutter speed (1/10th when rounded down) without camera shake or IS. With a deep breath and focused mind, my pin-sharp record is 3/4sec at 11mm, without IS. The M-series should not be regarded as a point and shoot; it's a serious photographic tool and one I will never be without.

The big guns

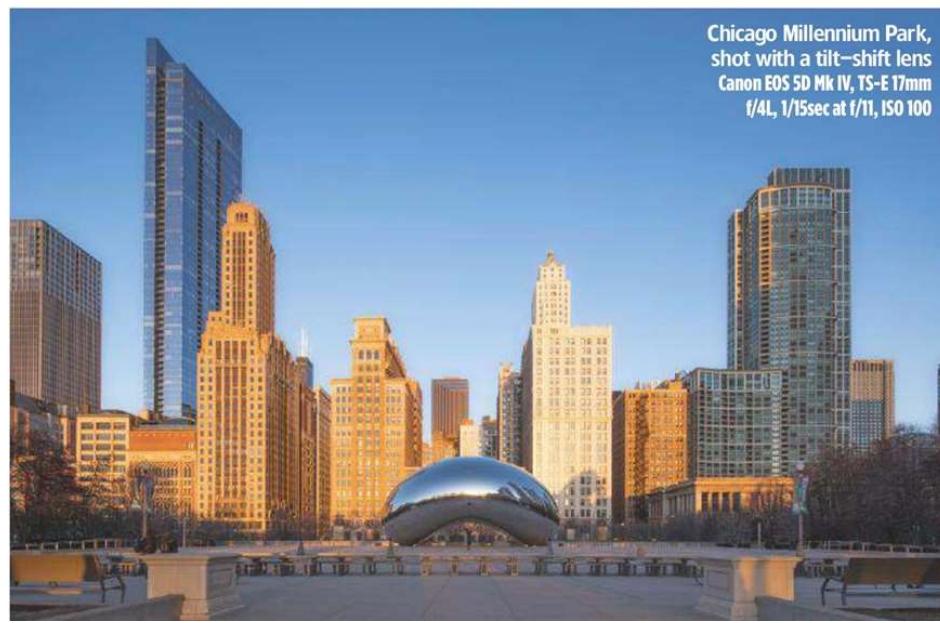
All my excursions with my Canon EOS 5D Mark IV were planned out – the total opposite of the other two systems. It's a good idea to be this planned when carrying expensive equipment. Often, if I run into the police, I will briefly ask them about my location list, to ensure a safe photographic week. You are conspicuous with a tripod, so walk with intention and know where you are going.



Road crossings make superb photo opportunities Canon EOS 5D Mark IV, EF 16-35mm f/4 L IS USM, 10sec at f/8, ISO 200



The 100-400mm and 1.4x III were a killer combination and provided all sorts of long lens details from vantage points Canon EOS 5D Mark IV, EF 100-400mm f/4-5.6 L IS II USM, 1.4x III, 1/60sec at f/8, ISO 200



Chicago Millennium Park, shot with a tilt-shift lens
Canon EOS 5D Mk IV, TS-E 17mm
f/4L, 1/15sec at f/11, ISO 100

The 5D Mark IV system was used for city skylines and architectural shoots. Its extensive dynamic range makes it ideal for low light. But although the camera is good at recovering shadow and highlights, timing is critical. Too early and the pictures feel like daytime with lights; too late and everything is lost into the black. It's a critical 30-minute window.

I made a few uber-panoramas, from two different piers on the waterfront. I have a Gitzo 4543LS tripod with a levelling base, so I can quickly align the ballhead and camera. I always switch on the 3x3 grid mode (forget the degree measurements) and ensure a healthy overlap. Giving the computer as much data as possible is vital to the success of the stitch. Always in manual mode, with a fixed white balance (usually a value selected in the K setting). I used the 100-400mm with the 1.4x III converter, which delivered incredible detail.

All my tower-block verticals were taken downtown. I would spend the day using the M3 and 11-22mm lens to scout out interesting buildings like the IBM Building and Sears



Tower. Often the daytime M3 shots were compelling and fuelled my excitement for a low-light shoot. The 16–35mm converged all the lines into the very centre of the frame and made for some utterly superb abstracts.

Dawn shoots were a real effort, though. I managed a few in Millennium Park using the 5D Mark IV; it was here that the TS-E lenses came into their own. In the end the 17mm was only used twice: to shoot 'The Bean' sculpture and the wonderful backdrop of historical and modern architecture. The 24mm was better suited to localised architectural features than vistas owing to the concentration of buildings.

Longer focal lengths were incredibly useful for daytime abstract tower block details. I became captivated with tower block glass, which melted into a Jackson Pollock painting or distorted reflections in concentric rings. With longer reach, I could choose balconies and steps to shoot from, mostly at 560mm (400x1.4) handheld with a higher ISO to ensure pin-sharp accuracy. I feel I only just scratched the surface of what could be done.

Conclusion and further thoughts

During the past ten years I have visited a number of cities. I loaded and lugged a 3:2

DSLR system until 2015 when the Canon M-series changed everything. The duties are now spread across the two. The path to this enlightenment, a far higher hit rate, has been the change of ratio. If you have spent the past decade marching along in 3:2, then I recommend that it is time to change.

The 1:1 Mamiya C330f was a revelation. I was nervous at first but this camera gave access to some very precious moments. It led me to conversations, laughter, insight, empathy and reflection, connecting me with the people of Chicago in a way I will forever hold close, rather than remaining inside the tourist bubble. The Mamiya ignited spontaneous adoration from students and photography enthusiasts and bounced a good vintage feeling everywhere I took it. The films were all well exposed and the results were very sharp, but with a few critical mistakes that I have learned from. The 80mm at f/2.8 requires precision focusing but more importantly without autofocus, the subject must remain absolutely still. To use this camera intuitively will take more work, but the vintage camera, big smile, polite conversation and British accent were a winning combination that I intend to repeat very soon.

Scanning

I'VE used a Nikon Super Coolscan LS-9000 scanner for the past few years, an incredible piece of 'vintage' technology. Its strength is the ability to produce raw scan, and has become the magnifying glass with which I scrutinise my film equipment and technique. Using VueScan and ColorPerfect, results can be exceptional, but it is easy to lose your way colour correcting shots with a digital mindset and removing the film signature entirely, instead of respecting the medium.

The scanner makes a 60MP image from a 6x6 (which I see almost as irrelevant in my digital work). I work the images subtly in Photoshop using Imagenomic noise-reduction software and the Camera Raw Filter, but it is ColorPerfect that does the all-important inversion, removing the orange colour cast and preserving those film colours.

My techniques with processing colour negatives are extending tenfold. It provides an alternative look to my digital work, but I know that I have a digital heart.

Testbench COUPLED RANGEFINDERS



The Leica II (left) and Contax I were prime among the first 35mm cameras with coupled rangefinders



FILM STARS Cool couples

THE CAMERAS



Krauss Peggy II

LAUNCHED 1932

GUIDE PRICE £250-300

Following hot on the heels of the Leica II and Contax I, the Peggy II is now both a usable camera and a collectable. The first model had no rangefinder, so the second version is the one to go for. It's a quality camera from Germany, usually found with a prestigious Tessar lens and shutter speeds of 1-1/300sec. When not in use, the lens panel folds flat against the body to make an easily pocketable package.



Super Nettel

LAUNCHED 1934

GUIDE PRICE £200-220

In 1932, Zeiss Ikon's Contax became the first serious rival to the Leica, a top-quality 35mm camera with a focal plane shutter and Zeiss's super-accurate twin prism rangefinder system. Two years later, the company took Contax technology and put it into a folding camera, with the coupled rangefinder activated when a thumbwheel beside the lens was turned. Today, you can buy a Super Nettel for around half the price of a Contax.



Canon S II

LAUNCHED 1946

GUIDE PRICE £200-250

While not an exact Leica copy, the Canon S II does show strong affiliations to the Leica III. This was the first camera from Canon to be produced in large numbers, which today makes it more common than most and, therefore, less expensive. It handles like a Leica, the Serenar lenses are known for their quality, the rangefinder and viewfinder are combined in one window and it accepts Leica screw-mount lenses.



John Wade takes us into the fascinating world of coupled rangefinder cameras

The first camera with a coupled rangefinder (CRF) appeared earlier than you might expect. The year was 1916 and the camera was the No. 3A Autographic Kodak Special. It was a typical folding camera of the era, but with a rangefinder positioned below the lens. To use it, the photographer stood at right angles to the subject to view a split image in a tiny window. The two halves of the image came together when a

focusing knob on the opposite side of the body was turned.

Nothing much happened then until 1932, when the Leica II and Contax I were both launched with coupled rangefinders. After that, the idea took off rapidly with rangefinders appearing mostly in 35mm cameras, as well as in some medium-format rollfilm and even large-format plate and cut film cameras. Mostly the rangefinders were coupled to the focusing. Sometimes the twin

images appeared in a second eyepiece beside the viewfinder; other times the rangefinder was incorporated into the viewfinder.

Rangefinder cameras remained popular with professionals and amateurs alike until the early 1960s, when the 35mm single lens reflex (SLR) rose to prominence. Today 35mm CRF cameras still have much to offer the film photographer. Here's a small selection to suit all tastes and pockets.

What is a rangefinder?

An ingenious device for measuring a subject's distance

A RANGEFINDER is a focusing aid for measuring the distance to the subject being photographed. In a CRF camera, the rangefinder is coupled to the focusing control, so it is activated as the lens is focused. Most rangefinders use two mirrors – one stationary, the other made to swivel – that look through twin windows to overlay two images in the rangefinder or viewfinder eyepiece. In a second design, two glass wedges are positioned thin end against thick. Rotating one of the wedges about its axis forms the required double image.

In a coincident image rangefinder, the two images are overlaid. As the lens is focused, the two move together and, when they exactly coincide, the subject is in focus. In a split-image rangefinder, two parts of the image are shown with one slightly offset to the other. The two come together to make a single, uniform image as the lens is focused.



Bolsey B2

LAUNCHED 1947

GUIDE PRICE £15-25

Camera designer Jacques Bolsey was born in Ukraine and lived for a while in Switzerland before emigrating to America, where he produced this camera. Previously he had been the brains behind the early Bolex cine cameras and Alpa SLRs, so the Bolsey B2 has a good pedigree. Measuring only 10x6.5x6cm, it is well specified with an f/3.5 lens and shutter speeded 1/10-1/200sec. The rangefinder is a split-image type.



Contax IIa

LAUNCHED 1950

GUIDE PRICE £250-300

In 1936 Zeiss Ikon produced the original Contax II in Dresden. When World War II ended, Zeiss relocated to Stuttgart, where they launched this improved and more reliable version. The rangefinder is in the viewfinder. It is coupled to the focusing, operated by a thumbwheel that falls under the third finger when the index finger is resting on the shutter release. The Sonnar lens, with which this camera is usually associated, is superb.



Minolta 35 Model II

LAUNCHED 1953

GUIDE PRICE £180-220

This is the second and better version of the Minolta 35, first seen in 1947. With a coincident image rangefinder in a design influenced by the Leica, it accepts Leitz lenses. The Rokkor lenses made for the camera, however, are equally excellent. The shutter speed controls are split between a top-plate knob for 1/25-1/500sec, with another front-mounted knob for 1/25-1/2sec. The image size is an unusual 24x34mm.

Testbench COUPLED RANGEFINDERS

A Braun Super Paxette with 50mm Katagon standard lens fitted, plus 35mm Weston, 90mm Telenar and 135mm Telenar



Braun Super Paxette II L

LAUNCHED 1958

GUIDE PRICE £20-35

You don't need to spend the earth for a well-specified CRF outfit. This camera, plus 35mm, 50mm, 90mm and 135mm lenses were all purchased at a camera fair for the

lower end of the guide price above. The rangefinder is in the viewfinder along with guidelines for wideangle, standard and telephoto lenses. Interchangeable lenses were made for the Super Paxette, but although the mounts are very similar to Leica's, they are not exactly the same. So Leica lenses cannot be used on Paxettes and vice versa.

Leica CL

LAUNCHED 1973

GUIDE PRICE £300-350

Leica's M-series cameras are among the best 35mm CRF systems around. They are also very expensive. For a budget way into the M-system, look at a Leica CL. It has a focal plane shutter speeded 1/2-1/1,000sec and accepts most M-series lenses. Focusing is coupled to the rangefinder in the

The Leica CL with standard 40mm f/2 Summicron-C fitted and 90mm f/4 Elmar



viewfinder, where you will also find indicators for a through-the-lens (TTL) meter. The body was made by Minolta in Japan, but Leitz made a 40mm f/2 Summicron-C and 90mm f/4 Elmar specifically for the CL.

Olympus XA

LAUNCHED 1979

GUIDE PRICE £30-50

With a few notable exceptions, the golden age of CRF cameras was over by 1979. But that didn't stop Olympus. The XA is a small, palm-size camera with a cover that slides aside to reveal the f/2.8 Zuiko lens and a focusing lever beneath. It's an

aperture priority camera, and the aperture is adjusted by a sliding switch on the front of the body. Automatically selected electronic shutter speeds are indicated in the viewfinder, along with the rangefinder.

Despite its size, the XA shoots full-frame 35mm images.



Olympus XA, among the last of the CRF cameras



From towards the end of the CRF era, the Voigtländer Prominent II fitted here with the much sought-after 50mm f/1.5 Nokton standard lens

Voigtländer Prominent II

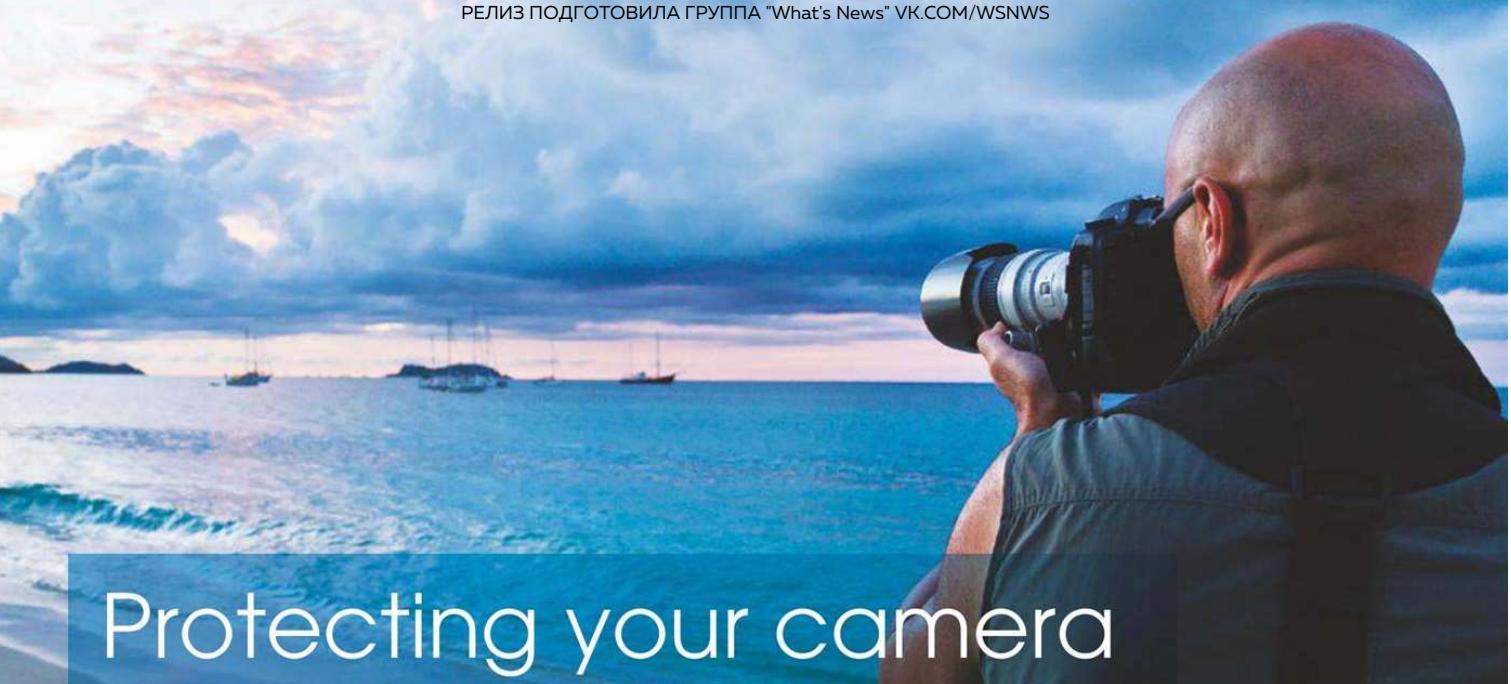
LAUNCHED 1958

GUIDE PRICE £650-750 (with f/1.5 Nokton), £250-300 (with f/2 Ultron)

Voigtländer made two versions of the Prominent, and the second one is the better. It's a true system camera, with a large range of accessories and lenses from 35mm wideangle to 150mm telephoto, the best of which is the 50mm f/1.5 Nokton. Its unusually large viewfinder shares lens focal length guidelines with the rangefinder. Coupled focusing is controlled by a knob on the top plate. With its dedicated mirror box and 100mm f/5.5 Telomar lens, the Prominent can even be turned into a 35mm SLR.

Choosing and using

- Remember a rangefinder camera's viewfinder does not look through the lens like an SLR, so the viewfinder image remains sharp, even when the lens image is out of focus.
- The longer the base of the rangefinder (distance between the windows), the more accurate it will be.
- Check the rangefinder is activated as focus is adjusted, and check accuracy of the rangefinder by setting the lens at infinity and verifying that far subjects coincide or line up.
- Be aware that some of the older CRF cameras have small and somewhat impractical viewfinder or rangefinder eyepieces.
- If you add extra lenses, check that their focal lengths are covered by the camera's viewfinder guides, or add appropriate accessory viewfinders.
- Pre-World War II, the best rangefinder cameras were German; post-war, Japanese cameras came to the fore.



Protecting your camera kit at home and away

You've invested time and money into your photography so why wouldn't you invest in protecting your camera and equipment?

If you're shooting a landscape, wildlife or street photography, whether in the UK or abroad, the risk of theft is always present. Accidents can also happen, whether it's your fault or someone else's – dropping a lens or knocking over a tripod are easy but can be expensive mistakes to make.

As well as human error, there's mother nature to deal with too – rain, sand, sea and temperature all have the potential to damage your kit in the pursuit of the perfect shot.

Amateur Photographer Insurance Services can be there to help protect against the things that threaten your photography:

Theft

(excludes from a vehicle,
unless option added
to policy)



Accidental Damage

(excludes wear and tear)



Worldwide cover

(20 days during any one
period of insurance – options
available to extend cover)



To take a closer look or for a quote visit

www.amateurphotographerinsurance.co.uk

or call **0345 450 7203**

Gitzo Adventure 30L backpack

Michael Topham tests
a pro-spec backpack

● £220 ● www.manfrotto.co.uk

PREMIUM manufacturer, Gitzo, is best known for its high-end tripods, but more recently we've seen the company introduce backpacks into its range. This backpack slots into the new Adventure series, which is designed for outdoorsy types who enjoy wildlife, nature or landscape photography. Smaller than the Gitzo Adventure 45L (£300), the Adventure 30L remains a sizeable backpack with ample capacity and an impressive depth to accommodate a pro DSLR (such as a Nikon D5 or Canon EOS-1D X Mark II) with a 70-200mm f/4 lens attached and a second camera body plus up to 4 lenses. Alternatively, it can fit a detached 400mm f/4 lens, a camera body and couple of lenses or small accessories. The thick, well-padded interchangeable dividers offer excellent protection and there's a mesh cover to the internal insert that helps prevent any kit from accidentally spilling out. If you'd like to use the bag as an everyday backpack the internal camera insert can be removed. Another useful feature is its expandable roll top, which is the perfect place to store a jacket, food, drink or other non-camera-related items. Along with two sizeable pockets at the side you get multi-link straps to secure a large tripod. There are also two straps at the bottom that I found ideal for carrying a small two-man tent, and there are a pair of compartments on the inside for a tablet and laptop measuring no larger than 23x23x37cm. The fabric of the bag is water repellent and there's a rain cover for added protection.

The bag's main compartment is accessed via a back entrance, which is a great security measure and helps keep your back clean/dry after resting the bag on the floor. When fully loaded, the waist strap distributes some of the load to your hips and the height-adjustable sternum strap prevents the bag rocking from side to side while easing pressure on your shoulders – essential if you trek long distances to remote locations with lots of gear.

Verdict

The brand name, Gitzo, is associated with turning out first-class accessories of the highest quality. The good news is that the superb design and exquisite finish we see in the company's tripods has been carried across to its new Adventure series of bags. For outdoor photographers with lots of kit, this is an excellent backpack option, but a fairly expensive one; you get what you pay for though. More importantly the bag feels comfortable when fully loaded and offers a good level of protection on the move.



Carry-on compatible
This backpack fits the carry-on luggage requirements of most airlines.



**Amateur
Photographer**

Testbench

GOLD



★★★★★



Expandable roll-top
Provides a safe and secure area for non photo-related kit such as waterproofs, food and drink.

Grab handle

Grab handle
There's a large grab handle that makes the bag easy to pick up off the floor.



THE ADVENTURE SERIES

Gitzo's Adventure collection includes the Adventure 45L camera backpack. It has the same design and styling as the 30L and comes in the same green colour. The main difference is its size. With internal dimensions of 32x19x54cm, it can hold gear such as a Canon EOS-1D X Mark II or Nikon D5 with 600mm f/4 telephoto lens attached, plus a second camera with lens attached and additional lenses. With its dividers it can also fit a DJI Phantom Drone plus remote. The Adventure 45L backpack costs £300.



Tech Support

Email your questions to: ap@ti-media.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, TI Media Limited, Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

Controlling ISO in Canon EOS 700D Auto mode

Q I am quite content with the A+ mode on my EOS 700D apart from when the ISO setting rises above ISO 1600. How can I limit that? I'm confident I can keep the camera steady if the shutter speed slows.

Joy Reston

A Use 'P' (Program) mode. This works like the full Auto mode, adjusting the aperture and shutter speed accordingly, but in P mode you can set the ISO manually.

Lightroom 5 preview cache error

Q I have a problem with my Windows 10 PC running Lightroom 5 which, until now, has been totally reliable. I have a message that comes up saying: 'Lightroom encountered an error when reading from its preview cache and needs to quit.' The programme fires up ok but I cannot access my library nor do any other work. To avoid the files getting corrupt, I ran a newly downloaded programme direct from Adobe deleting the previous version, but I still get the same message. I also have a sequence of flashing lights on my machine: five flashes followed by three very

Use P (Program) mode instead of A+ mode if you want to control ISO manually



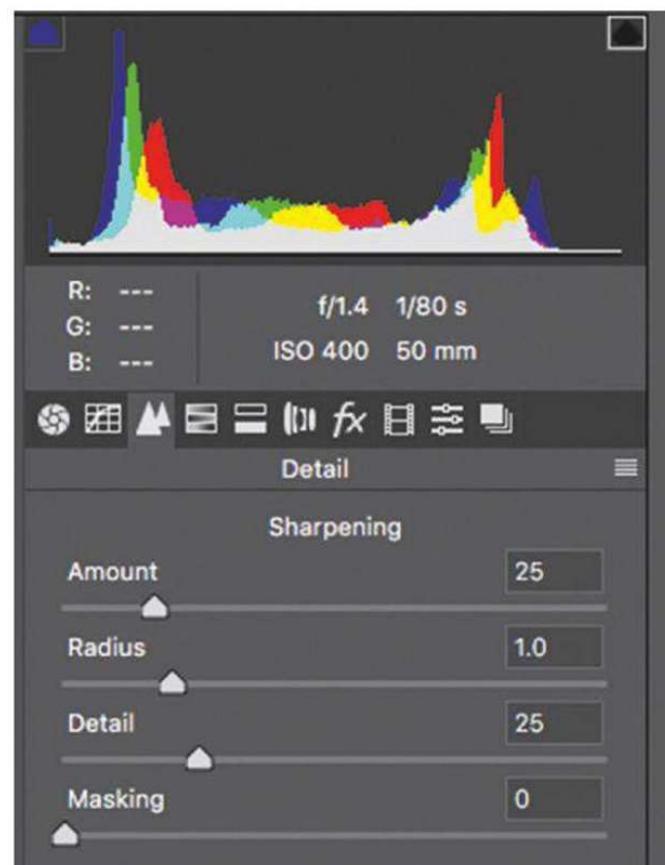
What do sharpening options do?

Q When I use the Sharpening sliders in Photoshop I tend to just change the Amount setting, but I would really like to understand what the Radius, Detail and Masking options do. Can you give a simple explanation?

Hannah Jarvis

A Digital sharpening is about the relative contrast between pixels that represent details in your image. If you increase the pixel contrast (the difference in brightness between darker and brighter pixels) the image will appear sharper. Sharpening is particularly effective in an image with edge details, or extended boundaries between different colours or luminance. The trick is to get the right balance and to avoid over-sharpening artefacts like halos and compressed tones.

The Amount setting is an overall control of sharpness across the image. Radius, in pixels, is the value across which sharpening contrast is effective. Try to match the finest detail size in your image to the Radius size. A small image with less pixels could need a larger value than a large image with a lot of fine detail. The Detail setting is



The Sharpening sliders as found beneath the detail tab in Camera Raw

quick ones. All other programmes are running fine if a little slow. Can you help? Is it a dodgy hard drive, power supply issue or worse?

James Duffy

A This is a known problem with both Mac and Windows versions of Lightroom 5. The recommended steps for fixing the problem in Windows is:

a control to bias the emphasis of the sharpening on fine details. Finally, Masking (also known as Threshold) limits the sharpening effect to areas of your image that are at or above a specific brightness. This can be very effective in sharpening

edges without amplifying noise in other areas.

The best tip I can give is to experiment. Examining the sharpening effect at pixel level is useful, but balance it with a less magnified view for a wider perception of the effect.

folder that you opened in step 2. Then drag the entire '[Catalog-name] Previews.lrdatal' folder to trash, and restart Lightroom once again.

You do not need to delete the '[Catalogue-name] Smart Preview.lrdatal' folder, if one exists. This folder contains smart previews, which are different from previews.

Q&A compiled by Ian Burley



APOLY
2018

In association with
SIGMA

Enter
today!

Amateur Photographer of the Year Competition

£10,000

Enter the UK's **oldest and most prestigious photo competition** for amateur photographers. There are **eight rounds**, so you have **eight chances to win** some great Sigma cameras and lenses!

OF
SIGMA
PRIZES TO BE WON



To enter visit www.amateurphotographer.co.uk/apoy

Tech Talk

BLAST FROM THE PAST

Mercury I and II

John Wade unearths two weird American cameras

LAUNCHED 1938 (I) and 1945 (II)

PRICE AT LAUNCH Approximately £8 (Mercury I) and £20 (Mercury II)

GUIDE PRICE NOW Approximately £75 (Mercury I) and £35 (Mercury II)

THE AMERICAN Universal Camera Corporation made two similarly designed Mercury cameras. The first model takes Universal's own No 200 film; the second model uses standard 35mm film. Both produce 18x24mm half-frame negatives.

Each camera is dominated by a large semicircular hump protruding from the top plate. This is inscribed with a depth-of-field (which the maker called 'depth of focus') scale, but is there to house the rotary shutter which gives speeds of 1/20–1/1000sec. Speeds are set unusually by a knob to the right of the lens.

On both cameras, twin accessory shoes sit on the top plate in front of the hump. One is like an early form of hot shoe, with electrical contacts that match with the Mercury's own flashgun obviating the need for the flash cable more often used with cameras of this era. The second shoe accepts an extinction meter with its own accessory shoe on top, into which a rangefinder is slotted.

The backs of both cameras incorporate complicated exposure calculators with a series of revolving discs on which the photographer dials in factors such as time of year and day, seasons, and weather conditions against

subject types like landscapes, street scenes, etc. Suggested shutter speeds read on a scale against apertures are set manually.

Whether you are a collector or a user, there's a lot of fun to be had from the Mercury cameras.



What's good

Model II accepts 35mm film; usable range of accessories

What's bad

Large camera, small negative; film unavailable for Model I

Left: Back of the Mercury II, with its exposure calculator and other picture-taking information guides

Below: The depth of field/focus scale on the Mercury II's shutter hump



Contact

Amateur Photographer, TI Media Limited, Pinehurst 2, Pinehurst Road, Farnborough, Hampshire GU14 7BF

Telephone 01252 555 213

Email ap@ti-media.com

Picture returns: telephone 01252 555 378

Email appicturedesk@ti-media.com

Subscriptions

Enquiries and orders email

help@magazinesdirect.com

Telephone 0330 333 1113 Overseas +44 330 1113

(lines open Mon-Fri GMT 8.30am-5.30pm excluding bank holidays)

One year (51 issues) UK £155.50; Europe €259;

USA \$338.99; Rest of World £221.99

Test Reports

Contact OTC for copies of AP test reports.

Telephone 01707 273 773

Back Issues

Contact 01795 662976; support@mags-uk.com

Advertising

Email liz.reid@ti-media.com

Inserts Call Mona Amarasakara,

Canopy Media, on 0203 148 3710

Editorial team

Group Editor

Nigel Atherton

Deputy Editor

Geoff Harris

Technical Editor

Andy Westlake

Reviews Editor

Michael Topham

Features Editor

Amy Davies

Features Editor

Ailsa McWhinnie

Technique Editor

Hollie Latham Hucker

Production Editor

Jacqueline Porter

Chief Sub Editor

Jolene Menezes

Art Editor

Sarah Foster

Senior Designer

Steph Tebbo

Studio Manager

Andrew Sydenham

Photo-Science Consultant

Professor Robert Newman

Senior contributor

Roger Hicks

Office Manager

Hollie Bishop

Special thanks to The moderators of the AP website: Andrew Robertson, lisabd, Nick Roberts, The Fat Controller

Advertising

Commercial Manager Liz Reid 07949 179 200

Commercial Director Dave Stone 07961 474 548

Senior Account Manager Sereena Gill 07583 106879

Production Coordinator Chris Gazzett 0203 148 2694

Marketing

Head of Marketing Samantha Blakey

Publishing team

Chief Executive Officer Marcus Rich

Andrea Davies

Group Managing Director Gareth Beesley

Simon Collis

Managing Director

Editorial Director

Printed in the UK by the Wyndham Group
Distributed by Marketforce, 5 Churchill Place, London E14. Telephone 0203 787 9001

Editorial Complaints We work hard to achieve the highest standards of editorial content, and we are committed to complying with the Editors' Code of Practice <https://www.ipso.co.uk/IPSO/cop.html> as enforced by IPSO. If you have a complaint about our editorial content, you can email us at complaints@ti-media.com or write to Complaints Manager, TI Media Limited Department 161 Marsh Wall, London E14 9AP. Please provide details of the material you are complaining about and explain your complaint by reference to the Editors' Code. We will endeavour to acknowledge your complaint within 5 working days, and we aim to correct substantial errors as soon as possible.

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. TI Media Limited or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of TI Media Limited © TI Media Limited 2018 Amateur Photographer (incorporating Photo Technique, Camera Weekly & What Digital Camera). Email: amateurphotographer@ti-media.com Website: www.amateurphotographer.co.uk. TI Media Limited switchboard tel: 0203 148 5009 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by TI Media Limited, 161 Marsh Wall, London E14 9AP. Distributed by Marketforce (UK) Ltd, 5 Churchill Place, London E14 1SS. ISSN 0022-5840. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. TI Media Limited does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. TI Media Limited reserves the right to refuse any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £155.50 (UK), €259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2015 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldwide Shipping Inc, 156-15, 14th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldwide Shipping Inc, 156-15, 14th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at TI Media Limited, 161 Marsh Wall, London E14 9AP. Air Business Ltd is acting as our mailing agent.



SELL YOUR **Nikon** TO *Grays of Westminster®*

Exclusively... Nikon

Grays of Westminster are always seeking fine examples of Nikon cameras, lenses & accessories including:

Digital SLR Bodies ♦ AF Lenses ♦ Select Film SLR bodies
 Manual focus lenses ♦ Vintage bodies ♦ Pre-AI lenses ♦ Accessories



To obtain a quote please contact us today on
 ☎ 020 7828 4925 or email info@graysofwestminster.co.uk

RICHARD CAPLAN



Specialist

HASSELBLAD

www.richardcaplan.co.uk

60 Pall Mall, London SW1Y 5HZ
tel: 0207 807 9990



LEICA M BODIES/KITS		LEICA R EQUIPMENT		HASSELBLAD	
Leica M (240) black or silver	from £2,699	Leica 28-70mm VARIO-ELMAR-R ROM v2	£499	Hasselblad HC 50-110mm lens	£1,995
Leica M-P (240) black, boxed, half case	£3,150	Leica 35mm/2 SUMMICRON-R v2, ROM, mint	£1,199	Hasselblad HC 120mm MACRO lens	£1,995
Leica M Monochrom (246) Pelle case	£4,499	Leica 50mm/2 SUMMICRON-R ROM Germany	£499	Hasselblad HC 150mm lens	£1,995
Leica M Monochrom, new sensor, half case	£3,195	Leica 60mm/2.8 Macro-Elmarit-R	£399	Hasselblad HC 210mm lens	£1,995
Leica M7 black, 0.72, boxed	£1,499	Leica 90mm/2.8 APO ROM, Nikon Mount	£2,895	Hasselblad CFV 16mp back, just serviced	£1,299
Leica M4 50 Year Anniversary, black	£1,999	Leica 90mm/2.8 ELMARIT-R inc ELPRO 3	£599	Hasselblad CFV 16mp back, just serviced	£2,750
Leica M1 silver body	£499	Leica 100mm/2.8 APO-MACRO-ELMARIT-R	£1,100	Hasselblad 205TCCin 50mm/2.8, 110mm/2	£4,999
		Leica 135mm/2.8 ELMARIT, ROM	£199	Hasselblad 500ELM with 80mm, 'Moon' edtn	£1,595
LEICA M LENSES		Leica 180mm/4 ELMAR-R inc 2x extender	£499	Hasselblad 50mm/4 DISTAGON CF FLE	£649
Leica 35mm/1.4 SUMMILUX, black, hood	£1,295	Leica 70-180mm VARIO-APO-ELMARIT-R	£4,495	Hasselblad 60mm/3.5 DISTAGON Cfi	£849
Leica 35mm/2 SUMMICRON-M (latest) black,	£2,195	Leica 70-180mm VARIO-APO-ELMARIT-R		Hasselblad 60mm/3.5 DISTAGON C	£75
Leica 35mm/2.8 SUMMARIT for M3	£749	LEICA SCREW MOUNT EQUIPMENT		Hasselblad 80mm/2.8 PLANAR CFE, boxed	£1,295
Leica 50mm/2.8 ELMAR-M, Black w/hood	£649	Leica IIg body, silver	£349	Hasselblad 120mm/4 MAKRO-PLANAR Cfi	£999
Leica 75mm/2.5 SUMMARIT-M, boxed	£799	Leica IIf black dial body	£349	Hasselblad 120MM MACRO-PLANAR CFE	£1,495
Leica 90mm/2 APO-SUMMICRON-M, 6-bit bo	£2,699	Leica IIIc 'shark skin' silver body (1949)	£399	Hasselblad 2x MUTAR	£149
Leica 90mm/2.4 SUMMARIT-M, black	£999	Leica IIB inc 5cm/2 Summar	£499	MISC HASSELBLAD	
Leica 90mm/2.5 SUMMARIT-M	£799	Leica Standard body, black	£499	Hasselblad Lunar kit, mahogany, boxed	£2,499
Leica 90mm/2.8 ELMARIT-M black	£899	Leica 5cm/2.8 ELMAR	£299	Hasselblad 16mm/2.8 for Lunar, mint	£399
Leica 90mm/2 SUMMICRON-M	£849	Leica 5cm/2 SUMMITAR	£599	LARGE FORMAT/PANORAMIC	
Leica 90mm/2.8 TELE-ELMARIT v1 black	£499	Leica 90mm/4 ELMAR, 3-element	£75	Throntron-Pickard Ruby vintage set, 2 cameras	
Leica 9cm/4 ELMAR	£129	Leica 90mm/4 ELMAR, black/chrome	£75	5 lenses, accessories, unexposed FP4 plates	£499
Leica 135mm/3.4 APO-TELYT-M, boxed	£2,150	Leica 135mm/4.5 HEKTOR	£75	Linhof Super Technika IV 6x9 kit	
Leica 135mm/2.8 ELMARIT (goggles)	from £199	Leica 200mm/4.5 TELYT + Visoflex I + prism	£299	inc 65/105/180mm, Super Rolleiflex back	£1,299
OTHER LEICA ITEMS				Sinar Norma kit inc: case, 2x roll film backs	£999
Leica S2 with 70mm/2.5 and mf grip	£3,995			incl: 47/65/120/150/300mm, Tewe finder	£999
Leica Q black, near mint	£2,995			Sinar F kit, 3 lenses, case etc	£599
Leica R lens to M body adapter	£229			Rodenstock 120/5.6 APO-MACRO-SIRONAR	£999
Leica SF58 flashgun	£199			Schneider 165mm/8	£699
Leica SF20 flashgun	£99			Linhof Technorama 617SIII +72mm kit, boxed	£4,495
Leica 21mm viewfinder, silver, metal	£375			NIKON EQUIPMENT	
Leica 21-24.8 finder, silver + case				Nikon D810 body, boxed	£1,350
Leica 24mm viewfinder, black, metal				Nikon D300s body, boxed	£295
Leica 3.5cm viewfinder, silver, metal				Nikon F2AS black body	£499
Leitz 40cm finder				Nikon 24-85mm/2.8-4 D IF	£199
Leica 1.25x viewfinder magnifier				Nikon 24-85mm/2.8-4 D IF	£499
Leica 1.4x viewfinder magnifier					E&OE, P&P £10 - next day delivery.

**WE WANT YOUR
USED EQUIPMENT**

PART-EXCHANGE
CASH PURCHASES
COMMISSION SALES

HASSELBLAD H SYSTEM EQUIPMENT

Hasselblad H1 kit with 80mm lens

£1,750

Hasselblad H1 kit + 80mm + SCA3902 adapt

£1,995

Hasselblad H3D 50 II Body+back

£3,650

Hasselblad HCD 28mm lens

from £2,350

Hasselblad HCD 35-90mm lens

£1,750

NIKON EQUIPMENT

Nikon D810 body, boxed

£1,350

Nikon D300s body, boxed

£295

Nikon F2AS black body

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Nikon 24-85mm/2.8-4 D IF

£499

Nikon 24-85mm/2.8-4 D IF

£199

Camtech

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

K.COM/WSNWS

**MAIL ORDER HOTLINE:
01954 251 715**

Open 9am — 9pm, 7 days a week

www.camtechuk.com

NEXT DAY DELIVERY GUARANTEED



Specialists in fine pre-owned cameras, lenses, binoculars and accessories



Digital Photography

CANON EOS 50 MK 3 ONLY 1612 ACTUATIONS.....	MINT BOXED £1,295.00
CANON EOS 7D BODY COMPLETE WITH ALL ACCESS....	MINT BOXED £375.00
CANON EOS 60 BODY COMPLETE	MINT- £795.00
CANON EOS 5D BODY COMPLETE WITH ALL ACCESS....	MINT BOXED £1,295.00
CANON EOS 50D BODY COMPLETE WITH ALL ACCESS....	MINT BOXED £925.00
CANON 1000D BODY WITH 18-55 EFS MK2.....	MINT-BOXED £159.00
CANON EOS 3500 BODY	MINT-BOXED £565.00
CANON EOS 4500D WITH 18-55 LENS & ACCESSORIES....	MINT-BOXED £145.00
CANON 270EX SPEEDLITE + MANUAL	MINT CASED £69.00
CANON 430 EX	MINT- CASED £69.00
CANON 430EX II	MINT- £99.00
CANON 580EX MK II SPEEDLITE + MANUAL	MINT BOXED £175.00
CANON 580EX MK I SPEEDLITE	MINT-CASED £160.00
CANON 580 EX SPEEDLITE	EXC+ -CASED £125.00
CANON 580 EX SPEED	MINT- CASED £149.00
CANON 580 EX SPEED	MINT- BOXED £149.00
CANON ST-E2 SPEEDLITE TRANSMITTER	MINT BOXED £125.00
CANON BG-E11 GRIP FOR 50 MK III	MINT BOXED £145.00
CANON BG-E6 BATTERY GRIP FOR EOS 5D	MINT BOXED £49.00
HDMI 202 3.0GB WITH CHG & CHARGER & 2 BATTERIES	MINT- £219.00

SIGMA EX 1.4 TELECONVERTER	MINT £75.00
SIGMA EX 1.40 APO DC TELECONVERTER	MINT £75.00
CANON TC-80N3 REMOTE RELEASE/TIMER FOR EOS	MINT BOXED £75.00
SIGMA 45mm 2.8 EX DC HSM CIRCULAR PHLISHEYE	MINT CASED £47.50
SIGMA 10mm 2.8 EX DC HSYEISHM	MINT BOXED £345.00
SIGMA 14mm 2.8 EX HSM ASPHERIC	MINT CASED £365.00
SIGMA 15mm 2.8 MACRO EX WITH CASE	MINT £179.00
SIGMA 15mm 2.8 MACRO EX 0G DS HSM	MINT- £279.00
SIGMA 150mm 2.8 EX DE-05 HSM MACRO LATEST	MINT BOXED £595.00
SIGMA 12 - 24mm 4.5/5.6 DG HSM MK II	MINT CASED £475.00
SIGMA 15 - 30mm 3.5/4.5 EX DG ASPHERIC	MINT-BOXED £199.00
SIGMA 17 - 35mm 2.8/4 EX HSM ASPHERIC	MINT- £179.00
SIGMA 18 - 50mm 2.8 EX DH SLR GLASS	MINT-BOXED £165.00
SIGMA 18 - 250mm 3.5-6.3 DC SLR HSM OS	MINT-BOXED £199.00
SIGMA 50 - 150mm 2.8 EX APD AF-MD DC MK II	MINT- £325.00
SIGMA 70 - 200mm 2.8 DG HSM OS LATEST	MINT- £595.00
TAMRON 180mm 1.35 A/F SP/D MACRO LATEST	MINT BOXED £499.00
TAMRON 500mm 1.4 SP MIRROR LENS & FILTERS FD MOUNT	MINT-CASED £175.00
TAMRON 28 - 75mm 2.8 XR DI LENS LATEST	MINT- £345.00
TAMRON 28 - 300mm 3.5/6.3 IF LD SP DI VARIO-ULTRASONIC	MINT-BOXED £375.00
TAMRON 70 - 300mm 4.5/5.6 SP DI VC ULTRASONIC	MINT+HOD £225.00
TOKINA 10-17mm 3.5/4.5 ATX DX FISHEYE (LATEST)	MINT £299.00
TOKINA 11 - 16mm 2.8 ATX - PRO ASPHERICAL	MINT BOXED £279.00

Medium & Large Format

NIKON 35 - 70mm 3.3/4.5 AF LENS	EX++ £49.00
NIKON 35 - 135mm 3.5/4.5 AF + HOOD	MINT- £129.00
NIKON 55 - 200mm 14/5.6 "G" ED VR II LATEST + FILTER BOXED £145.00	
NIKON 70 - 200mm 12.8 AF-S VR II LATEST	MINT BOXED £1,375.00
NIKON 80 - 200mm 12.8 AF-D ED MACRO 2 TOUCH	MINT- £395.00
NIKON 80 - 400mm 14/5.5.6 ED "AF-D" VR	MINT- £475.00
NIKON 80 - 400mm 14/5.5.6 ED "AF-D" VR	MINT- BOXED £525.00
NIKON 80 - 400mm 14/5.5.6 "G" ED AF-S VR LATEST	MINT BOXED £1,695.00
NIKON 200 - 500mm 5.6 ED AF-S VR LENS LASTEST	MINT BOXED £1,075.00
NIKON TC20E 1/2 AF-S TELECONVERTER	MINT- £195.00
TAMRON 14X AF-D TELECONVERTER NIKON FIT	MINT BOXED £69.00
TEPLUS MCZ 2X CONVERTER NIKON AF D	MINT- £59.00
KENKO PRO 300 2X TELEPLUS CONVERTER N/AFS	MINT £75.00
SIGMA 2X EX DG TELECONVERTER	MINT £145.00
SIGMA TC2001 ED GLASS LATEST MODEL	MINT BOXED AS NEW £225.00
SIGMA 24mm 11.4 D HSM ART LENS NIKON FIT	MINT BOXED AS NEW £199.00
SIGMA 30mm 1.4 EX DC HSM NIKON FIT	MINT BOXED AS NEW £199.00
SIGMA 50mm 2.8 EX MACRO D	EX++ £129.00
SIGMA 105mm 12.8 EX AF-D MACRO	MINT- BOXED £245.00
SIGMA 10 - 20mm 4.5-5.6 EX DC HSM	MINT BOXED £249.00
SIGMA 15 - 30mm 3.5/4.5 EX DG FULL FRAME	MINT- £245.00
SIGMA 70 - 200mm F2.8 EX DG HSM	MINT BOXED £255.00
SIGMA 70 - 300mm 44/5.6 DG MACRO 0500 COMP	MINT BOXED £110.00
TOUKA 12 - 24mm F4 IF DX ASPHERICAL AT-X PRO	MINT+ HOOD £299.00
TOUKA 16 - 50mm F2.8 ASPHERICAL AT-X PRO DX	MINT BOXED £275.00
TOUKA 80 - 400mm 4.5/5.6 AT-X D	MINT BOXED £245.00
TOUKA 35mm 1.8 ATX PRO MACRO 1:1 LATEST	MINT BOXED £295.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm 2.8 BIIGON "G" HOOD, FILTER CAP BL.....	MINT CASED £295.00
CONTAX 35 - 70mm 3.5/5.6 "G" VARIO-SONNAR T.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £95.00
CONTAX GDI DATABASE FOR CONTAX T3.....	MINT BOXED £69.00
CONTAX TLA 200 FLASH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX TWS WITH VARIO SONNAR.....	MINT BOXED £199.00
CONTAX 167 MT BLACK BODY.....	EXC++ £149.00
CONTAX 137 MA QUARTX BODY.....	MINT BOXED £85.00
CONTAX 137 MA QUARTX BODY.....	EXC++ £49.00
YASHICA ML CONTOUR FIT 28mm f2.8.....	MINT ENHANCED £99.00
CONTAX 50mm 1.7 AE LENS.....	MINT £95.00
YASHICA/CONTAX 55mm 2.8 ML MACRO LEN.....	MINT £175.00
CONTAX CA ZEISS 85mm 2.8 AE.....	MINT BOXED £265.00
CONTAX 300mm 4.5 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX TLA 280 FLASH.....	MINT - £95.00
CONTAX TLA 299 FLASH UNIT.....	MINT BOXED £25.00

LEICA "M" - "R" - & SCREW & RANGEFINDER

LEICA DIGILUX 3 COMPLETE	MINT-BOXED	£475.00
LEICA X VARIO TYPE 107 + HANDGRIP & FINGER LOOP.	MINT BOXED	£1,275.00
LEICA EVF2 ELECTRONIC VIEWFINDER 18753.....	MINT BOXED	£225.00
LEICA M5 BLACK BODY	EXC+/-	£575.00
LEICA MDA BODY SER 00 12659XX CIRCA 1970	MINT-	£425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76	EXC+/-	£399.00
LEICA IIIG BODY WITH 5cm 2Z SUMMITAR & CASE	MINT-1	£1,195.00
LEICA CL BODY	EXC+/-	£365.00
LEICA CM 12.4 SUMMARIT FILM COMPACT	MINT-	£399.00
LEICA MINILUX DB EXCLUSIVE DATA BACK VERSION.....	MINT BOXED	£465.00
MINOLTA 26mm 2.8 M ROKKOR FOR CEL / CLE LUMCA	EXC+/-	£373.00
ZEISS LEICA M Fit 35mm 2.8 ZM BIOCROON T MFT	MINT BOXED	£465.00

Nikon Manual Focus

NIKON F3 BODY	EXC+	€245.00
NIKON FM2n CHROME	MINT	€295.00
NIKON F2 A BODY FULLY WORKING	EXC-	€199.00
NIKON F2 BODY FULLY WORKING.	EXC-	€169.00
NIKON F2 BODY BLACK WITH DW2 FINDER	MINT	€265.00
NIKON F2 PHOTOMIC BODY CHROME	MINT	€275.00
NIKON F PHOTOMIC T with 50mm f2 NIKON LENS	EXC+	€250.00
NIKON F "APOLLO" PHOTOMIC FTN WITH 50mm f1.4	MINT	€399.00
NIKON F2 BLACK BODY	EXC+	€165.00
NIKKORMAT FT3 BLACK BODY	EXC++	€390.00
NIKKORMAT FT1 BODY WITH 50mm f2 LENS.	EXC++/CASED	€125.00
NIKON 24mm F2.8 AIS SUPER SHARP LENS.	MINT BOXED	€225.00
NIKON 45mm F2.8 GN NIKKOR	MINT	€199.00
NIKON 50mm F1.8 AIS SERIES E	MINT	€399.00
NIKON 50mm F1.8 AI	MINT	€389.00
NIKON 85mm f2 AI	MINT-BOXED	€215.00
NIKON 200mm F4 AIS MICRO NIKKOR	EXC++/CASE	€295.00
NIKON 200mm F5.6 MEDICAL NIKKOR + POWER PACK	MINT-BOXED	€475.00
NIKON 300mm 45.4IS WITH TRIPOD COLLAR	MINT	€295.00
NIKON 600mm 15.6 AI WITH HOOD AND FILTER HOLDERS	MINT-CASED	€1,295.00
NIKON 1000mm 11.1 MIRROR WITH CAPS	EXC++	€495.00
NIKON 35 - 70mm F3.5/4.5 ZOOM NIKKOR MACRO AS	MINT	€169.00
NIKON 35 - 105mm F3.5/4.5 AIS ZOOM MACRO	MINT	€199.00
NIKON 35 - 105mm F3.5/4.5 AIS ZOOM MACRO.	EXC++	€19.00
NIKON 35 - 135 F3.5/4.5 AIS	MINT	€149.00
NIKON 35 - 135 F3.5/4.5 AIS	EXC+	€125.00
NIKON 35 - 200mm 3.5 AIS	MINT BOXED	€199.00
NIKON PK1 AUTO EXTENSION RING	MINT-BOXED	€55.00
NIKON PK2 AUTO EXTENSION RING	EXC++	€49.00
NIKON PK11 AUTO EXTENSION RING	MINT	€49.00
NIKON TC 200 CONVERTER	MINT	€59.00
NIKON SE 16 FLASH FOR F3/FM2/FM3/FE/FZ2	MINT-CASED	€15.00
NIKON SB 16 FLASH FOR F3	EXC++	€65.00

Canon Autofocus. Digital Lenses. Canon FD

NHRA Auto Parts & Equipment Association

Nikon Auto-Focus & Digital Lenses Accessories	
Nikon 10.5 12.8 "F" IF-ED AF DX FISHEYE.....	MINT BOXED \$399.00
Nikon 20mm 12.8 AF "D".....	MINT \$325.00
Nikon 28mm 12.8 AF "D".....	MINT \$165.00
Nikon 28mm 12.8 AF "F".....	MINT \$135.00
Nikon 50mm 1.8 AF "D".....	MINT BOXED \$89.00
Nikon 50mm 2.8 AF D MACRO LENS.....	MINT \$265.00
Nikon 35mm 3.5 AF DX ED VR MICRO NIKKOR.....	MINT-HOOD \$345.00
Nikon 300mm 4 IF ED-AF-S SUPERB LENS AS NEW.....	MINT CASED \$775.00
Nikon 16 - 35mm "G" 4.5 AF-S VR LATEST.....	MINT BOXED \$754.00
Nikon 17 - 35mm 2.8 D IF ED-AF-S SUPERB LENS.....	MINT BOXED \$599.00
Nikon 17 - 55mm 2.8 D IF ED-AF-S DX +HOOD.....	MINT-CASED \$475.00
Nikon 18 - 35mm 3.5/4.5 "G" AF-S ED L-S TATEST.....	MINT BOXED \$849.00
Nikon 24 - 120mm "G" 4 AF-S VR LATEST MODEL.....	MINT BOXED \$745.00
Nikon 70mm 2.8 AF-S VR LATEST.....	MINT \$295.00

Chassis Manual

Olympus Manual	
OLYMPUS 28mm F3.5 ZUKO	MINT-CASED \$9.00
OLYMPUS 35mm F2.8 ZUKO	MINT- \$6.00
OLYMPUS 50mm F1.8 ZUKO	MINT BOXED \$49.00
OLYMPUS 50mm F1.8 ZUKO	MINT \$30.00
OLYMPUS 50mm F3.5 MACRO	MINT- \$11.00
OLYMPUS 28 - 48mm F4 ZUKO	EXC+ BOXED \$69.00
OLYMPUS 35 - 70mm F3.5/4.5 ZUKO	MINT \$75.00
OLYMPUS 35 - 70mm F4 ZUKO	MINT- \$75.00
OLYMPUS 75-150mm F4 ZUKO	MINT \$99.00
OLYMPUS EXT TUBE 14mm, 25mm,	MINT- \$55.00
OLYMPUS MACRO MACH. CHINCH.	MINT BOXED \$29.00

We urgently require your used photographic equipment. We have customers waiting for: Nikon, Canon, Leica, Contax, Bronica, Hasselblad and most other makes of camera lenses, accessories, binoculars and collectables. We will buy for cash from you, or we are happy to sell on your behalf on a commission basis. Best prices paid. We can arrange collection and even call and collect and pay on the spot if necessary anywhere in the UK.

Visitors are welcome, please phone for an appointment

Fax: 01954 252 352 email: sales@camtechuk.com



Quick CASH

Unwanted camera gear in the attic?

...or, cupboards, under the stairs,
behind the sofa, etc?

Considering upgrading or simply
want some **EXTRA** spending money?

Turn your unwanted photo gear into **CASH!**

We buy more, pay more & smile more!

- Digital DSLRs, Mirrorless & top compact cameras
- 35mm SLRs & compacts and Medium Format
- Top bags, tripods & accessories
- Most AF & MF lenses

Quick QUOTE
020 7467 9912

on used@cameraworld.co.uk

cameraWORLD

The Part-Exchange Specialists



020 7636 5005 **LONDON**

14 Wells Street (off Oxford St), London W1T 3PB
sales@cameraworld.co.uk

01425 255510 **CHELMSFORD**

High Chelmer Shopping Ctr, Chelmsford CM1 1XB
chelmer@cameraworld.co.uk

01438 367619 **STEVENAGE**

13 High St (Old Town), Stevenage SG1 3BG
stevenage@cameraworld.co.uk

cameraworld.co.uk



PARK Cameras



VISIT OUR WEBSITE - UPDATED DAILY

www.parkcameras.com/ap

OR PHONE US MONDAY - SATURDAY

01444 23 70 60

Experts in photography Unbeatable stock availability Competitive low pricing UK stock

EOS 5D Mark IV



No matter what you're shooting, be assured of uncompromising image quality and a thoroughly professional performance.

Receive a FREE Canon BG-E20 Battery Grip when you purchase the EOS 5D Mark IV. See website for details.

**FREE
GIFT!**

In stock at £3,249.00

Canon EOS M50

24.1 MEGA PIXELS	10 FPS	£50 cash back
Body only	+15-45 IS STM	£489.00* £599.00*

*Prices after £50 cashback from Canon. Ends 31.08.18

Canon EOS 800D

24.2 MEGA PIXELS	6 FPS	£50 cash back
Body only	+18-55 IS STM	£609.00* £699.00*

*Prices after £50 cashback from Canon. Ends 31.08.18

Canon EOS 77D

24.2 MEGA PIXELS	6 FPS	£85 cash back
Body only	+18-55 IS STM	£634.00* £734.00*

*Prices after £85 cashback from Canon. Ends 31.08.18

Canon EOS 7D Mark II

20.2 MEGA PIXELS	10 FPS	£85 cash back
Body only	Add a BG-E16 grip for only £249.00	£1,229.00* £1,599.00*

*Price after £120 cashback from Canon. Ends 31.08.18

Canon EOS 80D

24.2 MEGA PIXELS	7 FPS	
Body only	+18-55 IS STM	£1,019.00 £1,099.00

Add a Canon BG-E14 battery grip for only £219.00

Canon EOS 6D Mark II

26.2 MEGA PIXELS	6.5 FPS	
Body only	Add a BG-E21 grip for only £209.00	£1,549.00

12 months 0% finance available. See website.

Up to £265 cashback on selected Canon lenses this Summer!

	You pay	Cashback	After Cashback
EF 135mm f/2.0L USM	£959.00	£85	£874.00
EF-S 17-55mm f/2.8 IS	£789.00	£85	£704.00
EF-S 18-200mm f/3.5-5.6 IS	£499.00	£85	£414.00
EF 24-70mm f/4L IS USM	£799.00	£175	£624.00
EF 24-105mm f/4L IS II USM	£1,029.00	£110	£919.00
EF 70-300mm f/4.5-5.6 IS II USM	£464.00	£85	£379.00
EF 100-400mm f/4.5-5.6L IS II USM	£1,949.00	£265	£1,684.00

Learn more at www.parkcameras.com/canon-cashback

Canon cashback available 16.05.18 - 31.08.18. T&Cs apply. See website

SIGMA LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on 01444 23 70 60

Sigma 16mm f/1.4 DC DN



Sony E-Mount
£399.00

Add a Sigma 67mm WR UV filter for only £49.99

Sigma 105mm f/1.4 DG HSM | Art



Coming soon! Available in Canon, Nikon or Sigma fit

£1,499.00

Learn more about this lens at www.parkcameras.com

Sigma 150-600mm f/5-6.3 DG OS HSM | C



In stock at
£799.00

Available in Canon, Nikon or Sigma fit

Add a Sigma 1.4x converter (TC-1401) for only £100

4.5mm f/2.8 Fisheye EX DC

£699.00 12-24mm f/4 Art

8mm f/3.5 Circ. Fish Eye EX DC

£699.00 17-50mm f/2.8 DC OS HSM

15mm f/2.8 Diag F/eye EX DC

£599.00 18-35mm f/1.8 DC HSM

19mm f/2.8 DN

£149.00 18-200mm DC OS HSM

20mm f/1.4 DG HSM

£699.00 18-250mm DC Macro OS HSM

24mm f/1.4 DG HSM

£649.00 18-300mm f/3.5-6.3 DC Macro

30mm f/1.4 DC HSM

£359.00 24-35mm f/2 DG HSM Art

30mm f/2.8 DN

£149.00 24-70mm f/2.8 DC OS HSM

35mm f/1.4 DG HSM

£649.00 24-105mm f/4 DG OS HSM

60mm f/2.8 DN

£149.00 50-100mm f/1.8 DC HSM

150mm f/2.8 OS Macro

£779.00 70-200mm f/2.8 EX DG OS

180mm f/2.8 EX DG OS HSM

£1,239.00 70-300mm f/4.0-5.6 DG

300mm f/2.8 APO EX DG

£2,599.00 70-300mm f/4.0-5.6 APO

500mm f/4 APO EX DG

£4,999.00 120-300mm f/2.8 OS HSM

8-16mm f/4.5-5.6 DC HSM

£599.00 150-600mm f/5-6.3 Sport

10-20mm f/3.5 EX DC HSM

£339.00 150-600mm Sport + 1.4x

Fujifilm X-PRO2



24.3 MEGA PIXELS

Body only

Graphite £1,399.00

Receive a FREE X-Series bag worth £30 with the X-Pro2

Fujifilm X-T2



24.3 MEGA PIXELS

Body only

Graphite £979.00

Use coupon code FUJIFILM-270 for this price!

£1,125.00*

Panasonic TZ200

20.1 MEGA PIXELS

In stock at only

£649.00*

*Price after £80 cashback from Panasonic.

Panasonic C9



20.2 MEGA PIXELS

Body only

+12-60mm £1,199.00*

*Prices after £300 cashback from Panasonic.

8mm f/3.5 Fisheye £599.00

LEICA 12mm f/1.4 £1,099.00

14mm f/2.5 Mk II £299.00

30mm f/2.8 ASPH £269.00

42.5mm f/1.7 ASPH £299.00

7-14mm f/4.0 £739.00

35-100mm f/2.8 O.I.S. £969.00

45-175mm f/4.0-5.6 £349.00

LEICA 100-400mm £1,299.00

For even more Panasonic lenses, see in store or online.

Tamron 18-400mm

f/3.5-6.3 Di II VC HLD

Tamron have introduced the world's first ultra-telephoto all-in-one zoom lens to achieve 400mm telephoto.

Learn more at www.parkcameras.com

*Among interchangeable lenses for DSLR cameras

£649.00

Can't see what you're after?
Visit our website for thousands more products!

All prices include VAT @ 20%. See website for our opening times for both our London and Burgess Hill stores.
All products are UK stock. E&OE. *Please mention 'Amateur Photographer' for this special price.
Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Keep up-to-date with all the latest new products and news with Park Cameras!



■ Real Shop ■ Real People ■ Real Knowledge ■ Real Cameras

www.ffordes.com

Fujifilm X Lenses

16-50mm F3.5-5.6 OIS XC - Silver	E++ £129
18-135mm F3.5-5.6 LM OIS WR XF	E++ £529
18-55mm F2.8-4 R LM OIS XF	E++ £279
35mm F1.4 XF R	E+ / E++ £319 - £349
35mm F2 XF WR - Silver	Mint- £289
56mm F1.2 R APD XF	E++ £849
60mm F2.4 XF R Macro	Mint- £329
100-400mm F4.5-5.6 R LM OIS WR XF	E++ £1,299
MCEX-16 Macro Extension Tube 16mm	Mint- £49
1.4X Teleconverter TC XF WR	Mint- £259

Panasonic Micro 4/3rds Lenses

7-14mm F4 G Vario	E+ £445
8mm F3.5 G Fisheye	E+ £349
12-32mm F3.5-5.6 OIS G	E++ / Mint- £129 - £149
12-60mm F3.5-5.6 G Vario OIS	E++ / Mint- £199 - £219
14-140mm F4.5-8 OIS	E++ £249
14-42mm F3.5-5.6 Asph OIS	E++ / Mint- £69 - £79
14-42mm F3.5-5.6 X Asph OIS	E++ / Mint- £129 - £139
14-45mm F3.5-5.6 ASPH G Vario	E+ / E++ £79 - £119
14mm F2.5 Asph II	Mint- £219
20mm F1.7 G Pancake	Mint- £159
25mm F1.4 DG Summilux	E++ / Mint- £289 - £299
45-150mm F4-5.6 Asph OIS	E++ / Mint- £129 - £139
45-200mm F4-5.6 OIS	E+ £129

Olympus Micro 4/3rds Lenses

9-18mm F4-5.6 M.Zuiko ED	Mint- £369
12-40mm F2.8 M.Zuiko	E++ £539
12mm F2 ED M.Zuiko - Silver	E++ / Mint- £379 - £399
14-150mm F4-5.6 M.Zuiko ED	E++ £349
14-42mm F3.5-5.6 EZ M.Zuiko	Mint- £139
17mm F1.8 M.Zuiko - Black	E++ / Mint- £249 - £279
25mm F1.2 M.Zuiko PRO	E++ / Mint- £749 - £789
30mm F3.5 M.Zuiko Macro	Mint- / Mint- £169
40-150mm F2.8 M.Zuiko Pro	E+ / E++ £749 - £899
40-150mm F4-5.6 R ED M.Zuiko	E++ £99
45mm F1.8 M.Zuiko	E+ / Mint- £149 - £179
60mm F2.8 ED Macro M.Zuiko	E++ £279
75mm F1.8 ED M.Zuiko - Black	Mint- £469
75mm F1.8 ED M.Zuiko - Silver	E++ / Mint- £469 - £499
5.8mm F3.5 Circular Fisheye Lensbaby	Mint- £149
30mm F1.4 DC DN Sigma	Mint- £179
30mm F2.8 EX DN Sigma	Mint- £99
60mm F2.8 DN Sigma	Mint- £99
7.5mm F3.5 Fisheye Samyang	Mint- £179
17.5mm F0.95 Asph Voigtlander	E+ £479
25mm F0.95 Nokton Voigtlander	E+ £479
42.5mm F0.95 Nokton Voigtlander	E+ / E++ £499 - £549

Sony E-Mount Lenses

10-18mm F4 E OSS	Mint- £499 - £539
16-70mm F4 ZA OSS	Mint- £549
19mm F2.8 EX DN	E+ £89
20mm F2 Firin Tokina	E+ £449
21mm F2.8 Loxia - Zeiss	Mint- £949
24-70mm F4 FE ZA OSS	E+ / E++ £569 - £629
24mm F1.4 ED ASM Samyang	E++ £199
28-70mm F3.5-5.6 FE OSS	E++ £199
30mm F2.8 EX DN Sigma	E+ £89 - £95
30mm F3.5 E Macro	E++ £119
32mm F1.8 Tout E Zeiss	E++ £329
35mm F2 Loxia - Zeiss E	Mint- £789
35mm F2.8 AF FE Samyang	Mint- £189
50mm F1.8 OSS	Mint- £159
70-300mm F4.5-5.6 G OSS FE	E++ £789
100mm F2.8 FE STM G Master OSS	Mint- £1,149
135mm F2.8 Batis Apo-Sonnar T* - Zeiss E.	Mint- £1,149

Zeiss EOS fit Lenses

21mm F2.8 ZE	E+ / Mint- £659 - £739
35mm F2 ZE	Unused Phone
50mm F2 ZE Macro	E++ £699
100mm F2 ZE Macro	E++ / Mint- £749 - £789
135mm F2 ZE	Unused Phone

Canon EOS Lenses

10-22mm F3.5-4.5 EFS	E+ / E++ £199 - £259
11-24mm F4 L USM	E++ / Mint- £1,949 - £1,985
15-45mm F3.5-6.3 IS STM EF-M	Mint- £119
15mm F2.8 EF Fisheye	E+ / E++ £345 - £449
16-35mm F2.8 L USM III	Unused £1,849
16-35mm F4 L IS USM	Mint- £719
17-40mm F4 L USM	E+ / E++ £349

GX9 Body Only

Black	Mint- £479
Body Only	Mint- £499
GH-2 Body Only	E+ £159
GH4 Body Only	E+ £549
GX7 Body Only	E++ / Mint- £239
GX8 Body Only	Mint- £489
GX80 Body Only	E++ / Mint- £249 - £305
GX80 Body Only + Grip	Mint- £299

GX9 Body Only	Mint- £479
G80 Body Only	Mint- £499
GH-2 Body Only	E+ £159
GH4 Body Only	E+ £549
GX7 Body Only	E++ / Mint- £239
GX8 Body Only	Mint- £489
GX80 Body Only	E++ / Mint- £249 - £305
GX80 Body Only + Grip	Mint- £299

Sony A6300 Body Only	E+ £499
A7 Body Only	Exc / E+ £399 - £499
A7 II Body + VG-C2EM Grip	Mint- £899
A7 II Body Only	Exc / Mint- £699 - £869
A7R II Body Only	E+ £1,379
A7S II Body Only	E+ £1,849

Digital SLR Cameras

Canon EOS 1D MkII Body Only	15 Days / E+ £179 - £249
EOS 1D MkIII Body Only	E+ £449
EOS 1DS MkII Body Only	E+ £449 - £479
EOS 1DX Body Only	15 Days £1,699
EOS 500D Body Only	15 Days £79
EOS 5D Body Only	E+ £229
EOS 5D MkII Infrared Red Body Only (720M)	E+ £849
EOS 5D MkIII Body + BG-E11 Grip	E+ £1,449
EOS 5D MkIII Body Only	15 Days / E+ £749 - £1,449
EOS 5D MkIV Body Only	E+ £2,389 - £2,399
EOS 5DS Body Only	Mint- £2,099
EOS 5DS R Body Only	Mint- £1,999
EOS 60D Body Only	E+ £249
EOS 650D Infrared Red Body Only	E+ £429
EOS 6D Body Only	E+ / E++ £649 - £699
EOS 7D Body Only	E+ £499
EOS 7D00D Body Only	E+ £449
EOS 7D00 Body Only	E+ / E++ £1,799 - £1,999
EOS 7D00 Body Only + BG-E7 Grip	E+ £359
EOS 7D00 Body Only	Exc / E+ £299 - £349
EOS 7D MkII Body Only	Mint- £799
Nikon D3 Body Only	15 Days / E+ £379 - £799
D300S Body Only	E+ £279
D3200 Black Body Only	E+ £169
D3200 Body Only	E+ £159
D3300 Body Only	Mint- £249
D3400 Body Only	E+ / Mint- £269 - £279
D4 Body Only	E+ £2,879
D50 Body Only	15 Days £39
D500 Body Only	E+ / Mint- £1,249 - £1,289
D500 Body Only	E+ £249
D300 Body Only	E+ / £349
D610 Body Only	E+ £719
D70 Body Only	E+ £69
D700 Body Only	E+ / E++ £259 - £289
D70S Body Only	E+ / E++ £69 - £75
D7100 Body Only	E+ / E++ £419 - £449
D7200 Body Only	E+ / Mint- £889 - £619
D750 Body Only	E+ / Mint- £989 - £1,099
D80 Body Only	E+ £99 - £109
D800 Body Only	15 Days / E+ £749 - £949
D800E Body Only	E+ / £1,039
D810 Body Only	Mint- £1,389
D90 Body + MB-D80 Grip	15 Days £129
Df Body Only	E+ £1,289

X-E2 Black Body Only	E+ / E++ £239 - £279
X-E2 Chrome Body Only	15 Days / E+ £189 - £279
X-M1 + 16-50mm	E+ £199
X-M1 Silver Body Only	E+ £149
X-Pro2 Body Only	E++ £899
X-Pro2 Body Only	E+ / Mint- £939
X-T1 Black Body Only	E+ / E++ £389 - £399
X-T1 Body + Vertical Grip	E+ £419
X-T1 Body Only	Mint- £419
X-T10 Black Body Only	E+ £2,149
X-T10 Black Body Only	E+ / E++ £279
X-T10 Silver Body Only	E+ £299
X-T2 Black Body + Handgrip	E+ £839
X-T2 Black Body + VPB-XT2 Vertical PB Grip	E+ / Mint- £839 - £869
X-T2 Black Body + VPB-XT2 Vertical PB Grip	Mint- £869
X-T2 Black Body Only	Mint- £849
Yongnuo YN35mm F2.8	E+ £1,099

X-T2 Black Body Only	Mint- £849
X-T2 Body Only	Mint- £849
Yongnuo YN35mm F2.8	E+ £1,099

X-T2 Black Body Only	Mint- £849
X-T2 Body Only	Mint- £849
Yongnuo YN35mm F2.8	E+ £1,099

X-T2 Black Body Only	Mint- £849
X-T2 Body Only	Mint- £849
Yongnuo YN35mm F2.8	E+ £1,099

X-T2 Black Body Only	Mint- £849
X-T2 Body Only	Mint- £849
Yongnuo YN35mm F2.8	E+ £1,099

X-T2 Black Body Only	Mint- £849
X-T2 Body Only	Mint- £849
Yongnuo YN35mm F2.8	E+ £1,099

X-T2 Black Body Only	Mint- £849
X-T2 Body Only	Mint- £849
Yongnuo YN35mm F2.8	E+ £1,099

X-T2 Black Body Only	Mint- £849
X-T2 Body Only	Mint- £849
Yongnuo YN35mm F2.8	E+ £1,099

X-T2 Black Body Only	Mint- £849
X-T2 Body Only	Mint- £849
Yongnuo YN35mm F2.8	E+ £1,099

X-T2 Black Body Only	Mint- £849
X-T2 Body Only	Mint- £849
Yongnuo YN35mm F2.8	E+ £1,099

X-T2 Black Body Only	Mint- £849
----------------------	------------

Prices
correct
when
compiled.
E&OE.

T: 01463 783850
E: info@ffordes.com

Largest Used Equipment *Specialists Since 1960*

55-200mm F4-5.6 AF Tamron.....	E++ £35	85mm F1.4 G AFS.....	E++ £949
55-200mm F4-5.6 DT.....	E+ / E++ £39 - £49	85mm F2.8 D PC Micro.....	Unknown £799
55-200mm F4-5.6 DT SAM.....	E++ £49	105mm F1.4 E ED AF-S.....	Mint- £1,499 - £1,589
60mm F2 Di II (if) Macro Tamron.....	New £269	105mm F2.8 AFS G VR Micro.....	E++ £389
70-200mm F2.8 G SSM II.....	E++ £1,699	135mm F2 D AF DC.....	Exc £499
70-210mm F4.5-5.6 MC Cosina.....	Mint- £49	200-400mm F4 G VR AFS IFED.....	E+ £1,799
70-300mm F4-5.6 Di Tamron.....	E++ £49	200-400mm F4 G VR II AFS IFED.....	Mint- £3,199
70-300mm F4-5.6 Di VC USD Tamron.....	E++ £199	300mm F2.8 G AFS ED VR.....	E+ £2,099
75-300mm F4.5-5.6 AF.....	E+ / Mint- £69 - £79	300mm F2.8 G AFS ED VR II.....	E+ £2,949
85mm F1.4 ZA.....	Mint- £789	300mm F2.8 G ED VR AFS.....	E+ £2,199
105mm F2.8 EX DG HSM OS Sigma.....	E+ £279	300mm F2.8 IFED AF.....	E+ £949
105mm F2.8 EX Macro Sigma.....	Exc £129	300mm F2.8 IFED AF-I.....	E++ £1,299
300mm F2.8 G SSM II.....	E+ £4,849	300mm F4 AF ED.....	15 Days £199
400mm F5.6 AF Sigma.....	E+ £149	400mm F2.8 AF-S E FL ED VR.....	Mint- £9,899
500mm F8 Reflex.....	E+ £379	500mm F4 AFS IFED.....	E++ £2,449
600mm F8 Reflex Sigma.....	Exc / E+ £79 - £99	600mm F4 AFS IFED DII.....	E++ £3,939
Zeiss Nikon AF fit		600mm F4 E FL ED VR AFS.....	Mint- £9,589
21mm F2.8 Milvus ZF.2.....	Unused £1,199	TC-14EII Converter.....	Mint- £379
25mm F2.8 ZF.....	E+ / Mint- £379 - £449	TC-17 EII Converter.....	E+ £169
25mm F2.8 ZF.2.....	E++ £549	TC-20 EII AFS Converter.....	E++ / Mint- £159 - £169
35mm F2 ZF.2.....	Unusual Phone	TC-20 EII AFS Converter.....	E+ / Mint- £199 - £249
50mm F1.4 ZF.....	E++ £339		
50mm F2 ZF Macro.....	E++ £679		
85mm F1.4 Otus ZF.2.....	E++ £2,179		
100mm F2 ZF Macro.....	E++ £879		
100mm F2 ZF.2 Macro.....	E++ £949 - £999		
135mm F2 ZF.....	Unused Phone		
Nikon AF			
F6 Body Only.....	E+ £899		
F4S Body Only.....	E+ £189		
F4 Body Only.....	15 Days £99		
F65 Chrome + 28-100mm.....	E+ £69		
F65 Chrome + 28-80mm.....	15 Days £29		
F65 Chrome Body Only.....	E+ / E++ £29		
F65 Quartz Date Chrome Body Only.....	E+ / E++ £29		
F60 Black Body Only.....	E+ £19		
F60 Chrome + 35-80mm.....	E+ £49		
F401 Body Only.....	E+ £29		
F401S Body Only.....	E+ £29		
F50 Black Body Only.....	E+ / E+ £15 - £19		
10-24mm F3.5-4.5 G AFS DX.....	E+ / Mint- £429 - £449		
10.5mm F2.8 G AF ED DX Fisheye.....	E+ £289		
12-24mm F4 G AFS DX ED.....	E++ / Mint- £349 - £399		
15mm F2.8 ZF.2.....	Unused £1,749		
16-35mm F4 G AFS ED VR.....	E+ £789		
16-85mm F3.5-5.6 ED VR AFS DX.....	E+ / E++ £199 - £269		
16mm F2.8 AFD Fisheye.....	E+ / E+ £449		
17-55mm F2.8 G AFS DX IFED.....	E+ £239		
18-105mm F3.5-4.5 G AFS ED DX VR.....	E+ / Mint- £119 - £129		
18-140mm F3.5-5.6 AF-S G ED VR DX.....	E+ / Mint- £229 - £259		
18-300mm F3.5-6.3 AFS DX VR.....	Mint- £499 - £1519		
18-55mm F3.5-5.6 G AF-P DX.....	Mint- £49		
18-55mm F3.5-5.6 G AF-P DX VR.....	Exc £49		
18-55mm F3.5-5.6 G AFS VR II.....	E++ £79		
18-70mm F3.5-4.5 G AFS ED DX.....	Exc / E++ £49 - £85		
24-120mm F3.5-5.6 G AFS ED VR.....	E++ £219		
24-120mm F4 AFS G ED VR.....	E++ / Mint- £499 - £549		
24-70mm F2.8 G AFS ED.....	E++ £849 - £889		
24-85mm F3.5-4.5 G AFS.....	Exc £79		
24-85mm F3.5-4.5 G AFS VR.....	E++ £269		
24mm F1.4 G AFS ED.....	E+ £869		
24mm F2.8 AFD.....	E+ £239		
24mm F3.5 ED PC-E.....	E++ / Mint- £1,049		
28-100mm F3.5-5.6 AFG.....	E++ £59		
28-300mm F3.5-5.6 G ED AFS VR.....	E++ £499		
28mm F2.8 AF.....	E+ / E++ £139 - £149		
28mm F2.8 AFN.....	E+ / E++ £129 - £139		
35-105mm F3.5-4.5 AF.....	E+ £49		
35mm F1.4 G AFS.....	E++ £799		
35mm F1.8 G AFS DX.....	15 Days / E++ £59 - £119		
40mm F2.8 G AFS DX Micro.....	E+ £179		
45mm F2.8 D PC-E Macro.....	E++ £1,049		
50mm F1.4 AFD.....	E+ £139		
60mm F2.8 AF Micro.....	E+ £159		
70-200mm F2.8 G AFS ED VR.....	E++ £699		
70-200mm F2.8 G AFS ED VR II.....	E+ £989		
70-210mm F4-5.6 AF.....	E+ £59		
70-300mm F4-5.6 AFG.....	E++ £49		
70-300mm F4-5.6 ED AFD.....	E+ £89 - £109		
70-300mm F4-5.6 G AFS VR.....	E++ £299		
75-240mm F4.5-5.6 AFD.....	E++ £49		
80-200mm F2.8 ED AF.....	E+ £249 - £299		
80-400mm F4.5-5.6 AFD VR.....	E++ £429		
		IIC.....	15 Days £89

Rollei Twin Lens Reflex	
Tele	E++ £1,499
Wide Type 1	Mint- £3,999
2.8F Aurum.....	Mint- £2,999
2.8F Planar Type 2.....	Exc £599
2.8F Xenotar Type 4 - Metered.....	Mint £2,999
2.8GX Urushi.....	Unused £7,499
3.5F Planar Type 3 - Metered.....	Exc £450
4x4 Model K5 - Black	Mint- £749
IIC.....	15 Days £89

WANTED FILM EQUIPMENT

35MM, MEDIUM FORMAT,
LARGE FORMAT.
LENSES, CAMERA BODIES AND
ACCESSORIES

TRADE IN, SELL, COMMISSION SELL

DIGITAL EQUIPMENT WANTED

DIGITAL SLR'S,
MIRRORLESS BODIES,
AUTO FOCUS LENSES

THE LARGEST USED EQUIPMENT
SPECIALIST IN EUROPE
FOR FILM & DIGITAL EQUIPMENT



online, by phone or in store

Incorporating



Online

Phone

wex.co.uk

01603 208761

Call us Mon-Fri 8am-7pm,
Sat 9am-6pm, Sun 10am-4pm

• Over 19,000 Products • Free Delivery on £50 or over • We can deliver on Saturday or Sunday*

SONY**A7 Mark III Body £1999**

A7 Mark III Body £1999
 A7 Mark III + 28-70mm £2199
 A7 Mark II Body £1199
 A7 Mark II + 28-70mm £1399

A7R Mark III**A7R Mark III Body £2899**

A7R Mark II Body £1999
 A7S Mark II Body £2399
 A7S Body £1699
 A7 Body £799

A6500**A6500 From £1279**

A6500 Body £1279
 A6500 + 16-70mm £1949
 A6300 Body £779
 A6300 + 16-50mm £879

A6000**A6000 From £429**

A6000 Body £429
 A6000 + 16-50mm £499

SONY

Gain control of expressive freedom

The Sony A7 III, with newly developed 24.2MP full-frame sensor

The third iteration of Sony's popular A7 brings even more advancements to the company's coveted CSC line-up. The Mark III boasts a newly developed back-illuminated 24.2MP Exmor R CMOS sensor and a redeveloped BIONZ X processing engine. Add 693 phase-detection and 425 contrast detection AF points, 15-stops of dynamic range and 4K HDR video, and this latest mirrorless device is sure to prove popular with photographers and filmmakers alike.

**A7 III Body £1999**

Lens available separately

Nikon**Z 7 with Adapter £3499**

Z 7 with Adapter £3499
 Z 7 + 24-70mm £3999
 Z 7 + Adapter + 24-70mm £4099

D850**D850 Body £3499**

D850 Body £3499

D500**D500 From £1709**

D500 Body £1709
 D500 + 16-80mm £2609

D750**D750 From £1529**

D750 Body £1529
 D750 + 24-120mm £1979

LUMIX**GX9****GX9 From £599**

GX9 Body £599
 £449 inc. £150 Cashback*
 GX9 + 12-60mm £779
 £629 inc. £150 Cashback*

GH5S**GH5****GH5S From £2199**

GH5 Body £2199
 £1949 inc. £250 Cashback*
 GH5 Body £1599
 £1399 inc. £200 Cashback*

G80**G8****G80 From £629**

G80 Body £629
 £529 inc. £50 Cashback*
 G80 + 12-60mm £749
 £599 inc. £150 Cashback*

*Panasonic Cashback ends 10.09.18

RECOMMENDED LENSES:

Panasonic 25mm f1.7 G	£148
Panasonic 30mm f2.8 Macro G ASPH	£269
Panasonic 42.5mm f1.7	£299
Panasonic 200mm f2.8 DG	£2699
Panasonic 8-18mm f2.8-4 ASPH Vario	£1049
Panasonic 12-35mm f2.8 II Lumix G X	£879
Panasonic 14-42mm f3.5-5.6 G X ASPH OIS	£299
Panasonic 14-140mm f3.5-5.6	£549
Panasonic 45-150mm f4.5-6.3 ASPH OIS	£179
Panasonic 45-175mm f4.0-5.6	£349
Panasonic 100-300mm f4.5-6.3 II	£549
Panasonic 100-400mm f4.6-5.6	£1299

View our full range of cameras at wex.co.uk/cameras**OLYMPUS****OM-D E-M1 II From £1499**

OM-D E-M1 II Body £1499
 OM-D E-M1 II + 12-40mm £2199
 OM-D E-M5 II Body £799
 OM-D E-M5 II + 12-40mm £1249
 OM-D E-M5 II + 12-100mm £1649

E-M10 III**E-M10 III From £579**

OM-D E-M10 III Body £579
 OM-D E-M10 III + 14-42mm £629
 OM-D E-M10 II Body £449
 OM-D E-M10 II + 14-42mm £529

PENTAX**K-1 II Body £1799**

K-1 II Body £1799
 KP Body £999
 K-3 II Body £799
 K-70 from £599

FUJIFILM**X-H1 From £1699**

X-H1 £1699
 X-H1 + Grip £1949
 X-T2 Body £1249
 X-T2 + 18-55mm £1499

X-Pro2**X-Pro2 From £1399**

X-Pro2 Body £1399
 X-Pro2 Silver + XF23mm £1999

RECOMMENDED LENSES:

Fujifilm 16mm f1.4 R WR XF	£849
Fujifilm 23mm f2.0 WR XF	£409
Fujifilm 56mm f1.2 R XF	£849
Fujifilm 80mm f2.8 LM OIS	£1149
Fujifilm 10-24mm f4.0 R OIS XF Fujinon	£829
Fujifilm 16-55mm f2.8 LM WR Fujinon	£949

Norwich - Wex Photo Video
Unit B, Frenbury Estate, NR6 5DP.
Tel: 01603 481933

Birmingham - Wex Photo Video
Unit 2, 100 Hagley Road, B16 8LT.
Tel: 01213 267636

Belfast - Calumet
Unit 2, Boucher Plaza, BT12 6HR.
Tel: 02890 777770

Bristol - Wex Photo Video
Montpelier Central Station Road, EH5 5HG.
Tel: 01179 422000

London - Wex Photo Video
37-39 Commercial Road, E1 1LF.
Tel: 02073 801144

Edinburgh - Wex Photo Video
Bonnington Business Centre, EH5 5HG.
Tel: 01315 539979

Manchester - Calumet
Unit 4, Downing Street, M12 6HH.
Tel: 01612 744455

Glasgow - Wex Photo Video
Unit 1, Oakbank Industrial Estate, G20 7LU.
Tel: 01612 744455

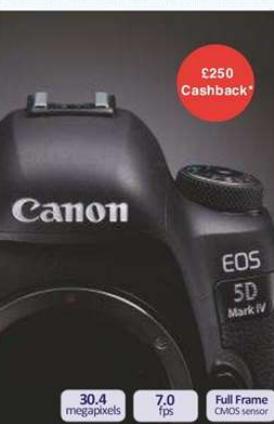
- 30-Day Returns Policy[†]
- Part-Exchange Available
- Used items come with a 12-month warranty^{††}



Pursue perfection – The new EOS 5D Mk IV

From the darkest shadow to the brightest highlight, a 30-megapixel CMOS sensor captures fine detail even in the toughest conditions, with a maximum native sensitivity of ISO 32,000. Shoot Dual Pixel RAW files for post-production adjustments like you've never seen before.

EOS 5D Mark IV Body £3249
£2999 inc. £250 Cashback*



EOS 5D Mark IV Body

£3249



EOS 7D Mark II



£1349

£120 Cashback*

20.2 megapixels

10.0fps

1080p movie mode



EOS 6D Mark II



£1549

£50 Cashback*

26.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

EOS 7D Mark II Body

£1349

EOS 6D Mark II

from £1549

EOS 7D Mark II Body

£1229 inc. £120 Cashback*

EOS 6D Mark II Body

£1549

£1499 inc. £50 Cashback*

EOS 6D Mark II + 24-105mm £1849 inc. £50 Cashback*

£1349

£120 Cashback*

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

1080p movie mode

20.2 megapixels

6.5fps

1080p movie mode

Full Frame CMOS sensor

10.0fps

Subscribe to Amateur Photographer from just £24.99*

ENJOY THESE FANTASTIC SUBSCRIPTION BENEFITS:

- Never miss an issue
- Enjoy the luxury of home delivery
- Get exclusive rewards for subscribers every month. Join Rewards at amateurphotographer.co.uk/rewards



**SAVE
UP TO
35%**



0330 333 1113

Quote code: 14AW
Monday–Saturday from 8am–6pm (UK time)



Subscribe online at

amateurphotographersubs.co.uk/14AW



Complete
the coupon
below

THE DIRECT DEBIT GUARANTEE: This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits. If there are any changes to the amount, date or frequency of your Direct Debit Time Inc. (UK) Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request Time Inc. (UK) Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. If an error is made in the payment of your Direct Debit, by Time Inc. (UK) Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – if you receive a refund you are not entitled to, you must pay it back when Time Inc. (UK) Ltd asks you to. You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

Complete this coupon and send to: FREEPOST TI Media Limited (No further address needed. No stamp required – for UK only)

YES! I would like to subscribe to Amateur Photographer

UK3 monthly Direct Debit, pay only £24.99 per quarter, SAVING 35% (full price £38.88)

**TOP
OFFER**

2 years (102 issues) Credit Card - pay only £201.99, saving 35% (full price £311.00) across the two years

1 year (51 issues) Credit Card - pay only £108.49, saving 30% (full price £155.50) across the year

Your details:

Mr/Mrs/Ms/Miss: Forename: _____

Surname: _____

Email: _____

Address: _____

Postcode: _____

Home Tel No: (inc.area code) _____

Mobile No. _____

Date of Birth: DD MM YY YY

By submitting your information, you agree to our Privacy Policy available at www.ti-media.com/privacy. Please keep me up to date with special offers and news from Amateur Photographer and other brands within the TI Media Group by email, post, telephone and/or SMS. You can unsubscribe at any time.

I would like to send a gift to:

Please also fill out 'Your Details' opposite. To give more than one subscription, please supply address details on a separate sheet.

Mr/Mrs/Ms/Miss: Forename: _____

Surname: _____

Address: _____

Postcode: _____

Choose from 3 easy ways to pay:

1. I enclose a cheque/postal order made payable to TI Media Limited, for £ _____

2. Please debit £ _____ from my:

Visa Visa Debit MasterCard Amex

Card No: _____

_____-_____-_____-_____

Expiry Date:

MM YY

Signature: _____

(I am over 18)

Date: _____

3. Pay only £24.99 every 3 months by Direct Debit (UK only)

Instruction to your Bank or Building Society to pay by Direct Debit
For office use only. Originator's reference - 764 221



Name of Bank: _____

Address: _____

Postcode: _____

Account Name: _____

Sort Code: _____

Account No: _____

Please pay Time Inc. (UK) Ltd Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd and if so, details will be passed electronically to my Bank or Building Society.

Signature: _____

(I am over 18)

Date: _____

*£24.99 payable every 3 months by Direct Debit. This price guaranteed for the first 12 months and we will notify you in advance of any price changes. Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Offer closes 30th September 2018. Please allow up to 6 weeks for delivery, 8 weeks for overseas orders. The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. For full terms and conditions, visit www.magazinesdirect.com/terms. For enquiries from the UK please call: 0330 333 1113, for overseas please call: +44(0) 330 333 1113 (lines are open Monday–Saturday, 8am–6pm UK time) or e-mail: help@magazinesdirect.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone providers call bundle.

QAP CODE: 14AW

Amateur Photographer

MONTHLY EXTRAS,
EXCLUSIVE TO SUBSCRIBERS

Rewards



Join Rewards today and get even more from your magazine subscription at no extra cost. Enjoy exclusive handpicked offers and unique giveaways every month.

Join today and view your rewards at:
amateurphotographer.co.uk/rewards

*£3.95 delivery. **New customers only. The Rewards scheme is available for all active print subscribers of magazines published by TI Media Limited, free of charge. Digital subscribers also get access, as long as the subscription has been purchased directly through the publishers at magazinesdirect.com. Full terms and conditions are available at mymagazinerewards.co.uk. For enquiries, contact help@magazinesdirect.com or call 0330 333 1113 (Lines are open Monday to Saturday, 8am-6pm UK time)



Taken by MPB's Ian Howorth

THE WORLD'S BEST MARKETPLACE FOR USED CAMERAS & LENSES

HUNDREDS OF PRODUCTS ADDED EVERY DAY



5 star
customer service



16 point system
for grading equipment



Six month warranty
on used products

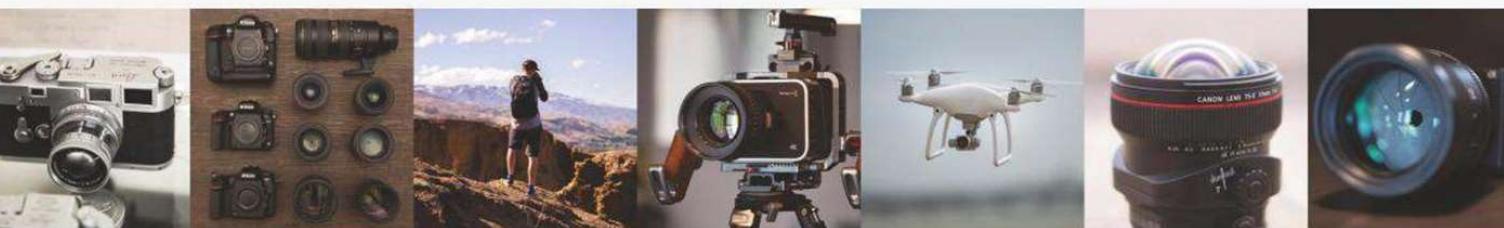


Super fast payment
for sellers



Market leading prices
when buying or selling

#MYMPB



FIVE STAR CUSTOMER SERVICE • TRUE MARKET VALUE WHEN BUYING OR SELLING • SIX MONTH WARRANTY
SIMPLE SELLING AND TRADING • FREE COLLECTION • 16 POINT EQUIPMENT GRADING SYSTEM • PRODUCTS ADDED DAILY



EXPERIENCE BETTER

Buy, sell or trade at www.mpb.com • 0330 808 3271 • @mpbcom



Amateur Photographer CLASSIFIED

Accessories



ONLINE
FABRICS

LOOKING FOR FABRICS FOR A BACKDROP?

Online Fabrics offer a Largest Selection of Textiles for all your Photography needs

- Glitter Cloth
- Wide Width Fabrics
- Lightweight-Heavyweight
- Huge Selection of Colour/Textures
- Flame Retardant Fabrics

- SAMPLES AVAILABLE
- QUICK DELIVERY
- NO MINIMUM ORDER LEVEL

Call our Support Team on
02476 687776

www.online-fabrics.co.uk

Holidays & Courses



DAVID PAUL PHOTOGRAPHY
www.davidpaul.photography

Train to be a Wedding Photographer!



INTENSIVE DAY COURSE
SUNDAY 14TH OCTOBER in CHESTER



Scan me

Amateur
Photographer

Camera Fairs

CAMERA FAIR BEACONSFIELD
SUNDAY 9TH SEPTEMBER,
10.30am-2pm. Beaconsfield School,
Wattleton Rd, Beaconsfield.
HP9 1SJ. M40 June 2 close M25.
This is now a no smoking site.
Admission. Earlybird 9.15am £4.
After 10.30am £2. Refreshments.
Details Peter Levinson
Tel: 020 8205 1518

Wanted

Peter Loy
COLLECTABLE CAMERA SPECIALISTS



CAMERA COLLECTIONS
WANTED

Call us: 020 8867 2751
We can come to you (UK & Europe)
www.peterloy.com

Amateur
Photographer

Cameras For Sale



Equipment to sell?

Great news! The global market for quality digital and film cameras, lenses and accessories is stronger than ever!

With our worldwide network of customers we're paying the highest prices for Nikon, Canon, Leica, Fuji, Contax, Olympus, Panasonic, Sony, Zeiss, Voigtlander, Konica, Minolta, Sigma, Tamron, Tokina, Hasselblad, Pentax, Bronica, Mamiya and other top-quality brands.

Free Collection

Contact Jonathan Harris for an immediate quote:
info@worldwidecameraexchange.co.uk
or phone 01277 631353

Same-day Payment

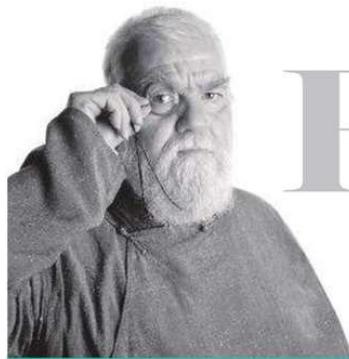
Looking to buy? Please visit our website:
www.worldwidecameraexchange.co.uk

Classic Dealer

CAMERA HOUSE

SALES & SERVICE - 07811 401 219
sales@camera-house.co.uk
www.camera-house.co.uk





Final Analysis

Roger Hicks considers... 'Lollipop Motel Sign, Wildwood, New Jersey', 2006, by Carol M Highsmith

We've all seen things like this: little bits of history that remind us of the recent past, including perhaps our own childhood. Then one day the demolition crew moves in, and we think, 'I wish I'd photographed that...' Or maybe we don't go that way often, and the next time we pass, it's gone. Worse, we may have tried to photograph it; found the weather wasn't right; and then gone back to find that it is no more. The moral: *carpe diem*, seize the day. But there are more morals here, too. And an immoral.

In 1992 Highsmith started to donate her work to the US Library of Congress, copyright free: it now has over 100,000 of her images. Second moral: if you have a lot of really good pictures, of the right subjects, this may be the way to make sure your work lives after you. She specialises in Americana: spot the connection.

Third moral: 'really good' and 'a lot' are both very important, especially the latter. I have maybe a dozen pictures of Americana that are as good. So what? Moral four: specialise.

Admittedly 'really good' can be a matter of opinion. Everything here is perfect: the colours, the saturation, the contrasts, that stunning yellow against blue. Well, almost everything. Wires have been (not very well) cloned out of the sky: look beside the bow on the girl's face, or at the red star above MOTEL. I'm a bit of a fundamentalist about cloning out, but I'm not sure exactly why. Imagine this as a hyperrealist painting instead of a photograph. It would still tell the same story. Or would it?

How can she afford to give



her work away? Moral five: with the right subjects, there are grants, bursaries and state commissions to be had. If you can make a good or even fair living by doing what you want, taking pictures, you may be able to earn at least as much this way via stock sales.

Which brings us to the immoral. These pictures are effectively copyright free: she gave them to the nation and indeed to the world. This did not stop at least one well-known picture library charging people for using them. They even attempted to invoice her

for one of her own pictures which she used on her website. She sued for a billion dollars and lost. If she'd asked for less, or framed her suit differently, she might have found the courts more sympathetic. But that's a legal question, not photographic.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Piotr Slusarczyk.

PARKCameras



VISIT OUR WEBSITE - UPDATED DAILY

www.parkcameras.com/ap

OR PHONE US SEVEN DAYS A WEEK

01444 23 70 60

Meet the brand new Nikon Z 7 & Z 6

Pre-order today for first available UK stock!

NIKON Z

NEW HORIZONS BECKON

Nikon UK announced the release of the full-frame, Nikon FX format mirrorless cameras, the Z 7 and Z 6, as well as NIKKOR Z lenses, featuring a new, larger-diameter mount.

The Z mount system is comprised of mirrorless cameras featuring a new, larger-diameter mount, as well as compatible NIKKOR lenses and accessories. This system has been realised through the pursuit of a new dimension in optical performance. It has inherited Nikon's tradition of quality, superior imaging technology, great operability, and high reliability, all innovated from its digital SLR cameras.



The Nikon Z7 & Z6 both feature specifications to rival professional level DSLRs, with the benefits that full-frame mirrorless have to offer - small, incredible autofocus, and the capacity to shoot & process at frame rates that a DSLR would struggle to match.



With the Z7 & Z6, Nikon have focused on making it comfortable to hold - with a deep grip and textured grip. The rear of the cameras have controls that are easily accessible with the option to use either the high resolution 3.6m dot Eye View Finder or the tiltable 3.2" LCD touch-screen.



**Pre-order from
Park Cameras &
receive a FREE
XQD card!**

Key Differences between Z 6 and Z 7:

Z 6	24.5 MEGA PIXELS	12 fps	273 AF POINTS	ISO 100-51200
Z 7	45.7 MEGA PIXELS	9 fps	493 AF POINTS	ISO 64-25600

Expected late October

z 6 Body	£2,099	z 7 Body	£3,399
z 6 + FTZ Adapter	£2,199	z 7 + FTZ Adapter	£3,499
z 6 + 24-70mm f/4 S	£2,699	z 7 + 24-70mm f/4 S	£3,999
z 6 + 24-70mm + Adapter	£2,799	z 7 + 24-70mm + Adapter	£4,099

Expected late September

Watch our first look video, learn more about these new mirrorless cameras and place an order by visiting

www.parkcameras.com/nikon-z

Nikon Z 35mm
f/1.8 S



Coming Soon!
£849.00

Nikon Z 50mm
f/1.8 S



Coming Soon!
£599.00

Nikon Z 24-70mm
f/4 S



Coming Soon!
£999.00

Nikon FTZ
Mount Adapter



Coming Soon!
£269.00

See the Z6 and Z7 for yourself in store!



**PROFESSIONAL
Dealer**

FRIDAY
7
SEPTEMBER

London
Store

SATURDAY
8
SEPTEMBER

Burgess Hill
Store

All prices include VAT @ 20%. See website for our opening times for both our London and Burgess Hill stores. All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering items from this advert. Prices correct at time of going to press; Prices subject to change; Check website for latest prices.

Keep up-to-date with all the latest new products and news with Park Cameras!



SONY



α7 III

The New Standard of Full-frame

The α7 III brings together a collection of breakthrough technology to even more photographers, from its full-frame, back-illuminated CMOS sensor and incredible 693 phase detection autofocus points to its fast 10fps continuous shooting.

INTRODUCING THE α7 III FROM SONY



Discover more at: www.sony.co.uk